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NEW YORK 28 APRIL 2014

PHILLIPS

EVENING EDITIONS

SALE INFORMATION

EVENING SALE, 28 APRIL 2014 at 6PM LOTS 1-89

DAY SALE, 28 APRIL 2014 at 11AM LOTS 90-270

AUCTION & VIEWING LOCATION
450 Park Avenue New York 10022

VIEWING
19-28 April
Monday - Saturday 10am - 6pm
Sunday 12pm - 6pm

SALE DESIGNATION
In sending in written bids or making enquiries
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Front and Back Cover Andy Warhol, *Camouflage* (details, two plates), 1987, lot 61
©2014 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York
Opposite Andy Warhol, *Superman, from Myths* (detail), 1981, lot 59
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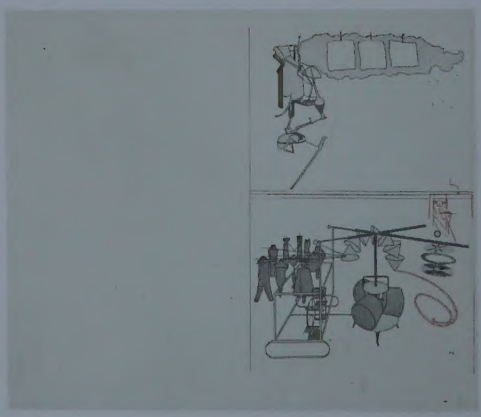
Arturo Schwarz
THE LARGE GLASS AND RELATED WORKS
with nine original etchings by
MARCEL DUCHAMP
and 144 facsimile reproductions of his notes and preliminary studies for the Large Glass
Schwarz Gallery Milan

1

MARCEL DUCHAMP 1887-1968

The Large Glass and Related Works, Vol. I, by Arturo Schwarz, 1967

The complete set of nine etchings (one with red), on handmade paper watermarked *The Large Glass,* with full margins, text by Arturo Schwarz, 144 printed facsimile reproductions of the artist's notes (with English translations) and preliminary studies for the *Large Glass*, signed by the artist and author and numbered copy 117 of 135 in pencil on the colophon (one of 95 copies issued without the additional suite on vellum, there were also 15 artist's proofs in Roman numerals), published by Galleria Schwarz, Milan, all contained in original paper cover and white fabric covered boards with printed spine and Plexiglas slipcase with *Large Glass* reproduced in color on the front.
17 x 10½ in. (43.2 x 26.7 cm)



Estimate $15,000-25,000

LITERATURE
Arturo Schwarz 623-631, 643

Including: *The Bride; The Top Inscription; The Nine Malic Moulds; The Sieves; Oculist Witnesses; The Water Mill; The Chocolate Grinder; The Large Glass (Etching);* and *The Large Glass Completed*

2

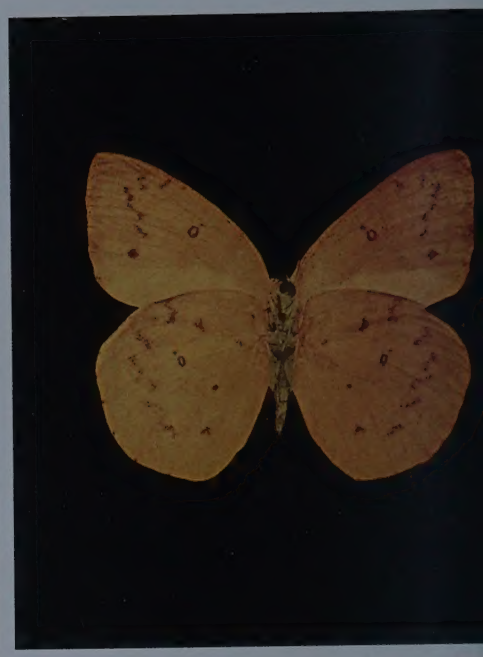
HANS-PETER FELDMANN b. 1941
Sonntagsbilder (Sunday Pictures), 1976
The complete set of 21 offset lithographs, on thin wove paper, with full margins, all unframed.
all I. various sizes
largest S. 33⅞ x 24⅛ in. (86 x 61.3 cm)

Estimate $10,000-15,000

PROVENANCE
Galerie Liliane and Michel Durand-Dessert, Paris
Private Collection, London

EXHIBITED
Kassel, *Documenta VI*, 1976, vol. II, p. 163 (another example exhibited)
Cologne, Galerie Paul Maenz, *Hans-Peter Feldmann*, 1977 (another example exhibited)
Paris, Galerie Liliane et Michel Durand-Dessert, *Hans-Peter Feldmann*, 1977 (another example exhibited)
Saint-Etienne, Musée d'Art Moderne, La donation Vicky Remy, *une idée de l'art pendant les années 70*, 1993 (another example exhibited, illustrated, p. 82-83)

LITERATURE
Hans-Peter Feldmann, exh. cat., Cologne, Das Museum im Kopf, 1989 (another example illustrated, p. 64-69)
Die Sammlung Paul Maenz, exh. cat., Weimar, Neues Museum Weimar, 1999 (another example illustrated, p. 135)
L'art au Futur Antérieur, exh. cat., Grenoble, Musée de Grenoble, 2004, no. 104 (another example illustrated, unpaged)



Adriaen Coorte, *Still Life with Two Peaches and a Fritillary Butterfly on a Stone Ledge*, circa 1690, oil on paper

3

DAMIEN HIRST b. 1965
Butterfly Etching, 2009
The complete set of 12 etching and aquatints in colors, on wove paper, with full margins, all signed and numbered 6/45 in pencil (only 7 complete portfolios were produced, the remaining prints from the edition were sold individually), published by Other Criteria, London (with their inkstamp), all contained in original black fabric covered portfolio with embossing.
portfolio 19⅝ x 16⅛ x 1 in. (50.2 x 41.3 x 2.5 cm)
all I. 11¾ x 9⅝ in. (29.8 x 24.4 cm)
all S. 18½ x 15⅜ in. (47 x 39.1 cm)

Estimate $35,000-45,000

Including: *Tribulation; Eternal Rest; Prosperity; Emerge; Regeneration; Renewal; Fate; Reveal; Spirit; Hope; Providence;* and *Life*

4

PIOTR UKLAŃSKI b. 1968
Untitled (Skull), 2000
Platinum print, on Arches Platine paper, with full margins, signed and annotated 'PP' in pencil on the reverse (a printer's proof, the edition was 20), unframed.
I. 13⅞ x 10⅞ in. (35.2 x 27.6 cm)
S. 19⅞ x 16 in. (50.5 x 40.6 cm)

Estimate $10,000-15,000

LITERATURE
Rodeo Biuro, Piotr Uklański, eds., *Earth, Wind, and Fire, Ostfildern - Ruit 2004*, p. 18 (illustrated)

Untitled (Skull), 2000, Uklański himself appears entwined among naked female bodies to form a skull, offering a homage of sorts to a similar photograph by Salvador Dalí

Philippe Halsman, *Dalí Making His Skull of Nudes*, 1951
gelatin silver print, The Vera and Arturo Schwarz Collection of Dada and Surrealist Art in the Israel Museum, Jerusalem

5

JOSEPH BEUYS 1921-1986
Capri Battery, 1985
Light bulb with plug socket, signed and numbered 189/200 on a certificate (there were also a few artist's proofs), published by Edizioni Lucio Amelio, Naples, contained in original wooden box.
3⅛ x 4⅜ x 2⅜ in. (8 x 11 x 6 cm)

Estimate $15,000-25,000

LITERATURE
Edition Schellmann 546

One of his last great works before he died, the yellow light bulb is plugged into a fresh lemon, from where it gets its energy, emitting a dim yellow glow. Beuys completed the work on the island of Capri, hence the name, while he was recovering from an illness, and the light's lemon yellow color reflects bright Mediterranean sun.

Phototherapy. Children sitting under a sun lamp. Such lamps have a very bright, broad spectrum output. At the longer wavelength end of the spectrum (red and infrared) this gives a sensation of warmth on the skin while the higher wavelengths (blue and ultraviolet) promote the production of Vitamin D. In many northern European countries such therapies used to be given during winter periods, ostensibly to make the children 'healthy'

6

SALVADOR DALÍ 1904-1989

Space Venus, 1977/1984

Bronze sculpture with green patina, inscribed 'Dalí' and numbered 42/350 (there were also 35 artist's proofs), this edition was conceived in 1977, first cast in 1984 and this example cast at a later date, stamped with the Perseo Medrisio, Switzerland foundry mark.

25 x 12¼ x 14 in. (63.5 x 31.1 x 35.6 cm)

Estimate $15,000-25,000

LITERATURE

Albert Reynolds Morse, Robert Descharnes and Albert Field, *The Sculpture Collection*, p. 70

Robert and Nicolas Descharnes, *Dalí, The Hard and The Soft, Spells for the Magic of Form, Sculptures & Objects*, Paris, 2004, no. 616 (another example illustrated p. 239)

Based on an original gouache *Space Venus*, 1977.

7

SALVADOR DALÍ 1904-1989

The Song of Songs, 1971

The complete set of 12 drypoints with stencil coloring and gold gilding, on Arches paper, with full margins, all signed and numbered 'S 161/200' in pencil (there was also an edition of 250 issued with portfolio), all with the Leon Amiel/Salvador Dalí blindsamps, all unframed.

all I. 15¾ x 9⅞ in. (40 x 25.1 cm)

all S. 25¾ x 19⅝ in. (65.4 x 49.8 cm)

Estimate $10,000-15,000

LITERATURE

Ralf Michler and Lutz Löpsinger 468-79

Including:

King Solomon; The Kiss; The Shepherd; The King's Train; The Dovelike Eyes of the Bride; The Bridegroom Leaps upon the Mountains; The Beloved Looks Forth Like a Roe; The Beloved is as Fair as a Company of Horses; Thou art Fair, My Love, and Thy Breasts...; The Beloved Feeds Among the Lilies; The Fruits of the Valley; and *Return, O Shulamite*

8

PROPERTY FROM A PRIVATE FRENCH COLLECTION

SALVADOR DALÍ 1904-1989

Visage Surrealiste, for Aurélia, 1972

Extensively hand-colored drypoint, on Rives BFK paper, with full margins, signed and annotated 'Bon à Tirer' and '70 - P.C.' in pencil (one of two 'good to print' impressions, the final portfolio edition totaled 300 and the artist decided to print with minimal colors), inscribed 'Epreuve en BAT faisant partie de notre collection' by Denise Rigal on the reverse, the completed portfolio was printed in just drypoint and published by Editions de Francony and Ateliers Rigal, Fontenay-aux-Roses, France, unframed.

I. 22½ x 14½ in. (57.2 x 36.8 cm)

S. 29½ x 22 in. (74.9 x 55.9 cm)

Estimate $8,000-12,000

PROVENANCE

Collection of Denise Rigal, Fontenay-aux-Roses, France (with accompanying note)

LITERATURE

see Ralf Michler and Lutz Löpsinger 562

9

MARC CHAGALL 1887-1985
Le jeu des arlequins (The Clowns Game), 1968
Lithograph in colors, on Arches paper, with full margins, signed and numbered 8/50 in pencil (there were also artist's proofs), framed.
I. 16 x 13¼ in. (40.6 x 33.7 cm)
S. 22¼ x 15⅝ in. (56.5 x 39.7 cm)

Estimate $10,000-15,000

LITERATURE
Fernand Mourlot 553

10

MARC CHAGALL 1887-1985

Nous habitons parmi les fleurs...(We Live Among the Flowers...), from Sur la terre des Dieux (The Land of the Gods), 1967

Lithograph in colors, on Arches paper, with full margins, signed and numbered 59/75 in pencil (there were also 25 artist's proofs and an edition of 20 in Roman numerals on Japanese paper), published by A.C. Mazo, Paris, framed.

I. 17½ x 14 in. (44.5 x 35.6 cm)

S. 24¾ x 19⅝ in. (62.9 x 49.8 cm)

Estimate $14,000-18,000

LITERATURE

Fernand Mourlot 531; see Patrick Cramer books 72

Nous habitons parmi les fleurs des prés, la fraîcheur des taillis est notre retraite -Aristophane.

(We live among meadow flowers, fresh thickets are our retreat. -Aristophanes.)

11

MARC CHAGALL 1887-1985
Quelle vie, quel plaisir sans la blonde Aphrodite?... (What is life, what is pleasure without the blonde Aphrodite?...), from Sur la terre des Dieux (The Land of the Gods), 1967
Lithograph in colors, on Arches paper, with full margins, signed and numbered 67/75 in pencil (there were also 25 artist's proofs and an edition of 20 in Roman numerals on Japanese paper), published by A.C. Mazo, Paris, framed.
I. 19¾ x 15¾ in. (50.2 x 40 cm)
S. 25¼ x 19¾ in. (64.1 x 50.2 cm)

Estimate $10,000-15,000

LITERATURE
Fernand Mourlot 533; see Patrick Cramer books 72

Quelle vie, quels plaisirs sans la blonde Aphrodite? Ah! Que je meure quand ne me toucheront plus ces douces choses, présents de miel, couche amoureuse — ravissantes fleurs de la jeunesse...! -Mimnerme
(What is life, what is pleasure without the blonde Aphrodite? Ah ! I will die without being touched by these sweet things, the present moment of honey, love making — ravishing flowers of youth...! - Mimnermus)

12

FRANCIS BACON 1909-1992
Seated Figure, 1983
Etching and aquatint in colors, on Arches paper, with full margins, signed and numbered 'LXXIII/XCIX' in pencil (there were also 15 artist's proofs), published by Poligrafa, Barcelona, framed.
I. 28½ x 21¼ in. (72.5 x 54 cm)
S. 39⅞ x 27⅜ in. (101.5 x 69.5 cm)

Estimate $10,000-15,000

LITERATURE
Bruno Sabatier 5; Alexandre Tacou 15

13

FRANCIS BACON 1909-1992
Figure Writing Reflected in Mirror, 1977
Lithograph in colors, on Arches paper, with full margins, signed in green felt-tip pen (faded) and numbered 131/180 in pencil (there were also a number of artist's proofs), published by Galerie Claude Bernard, Paris, unframed.
I. 33¼ x 24⅞ in. (84.5 x 63.2 cm)
S. 39⅞ x 28½ in. (101.3 x 72.4 cm)

Estimate $6,000-8,000

LITERATURE
Bruno Sabatier 13; Alexandre Tacou 8

14

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

PABLO PICASSO 1881-1973

Françoise, 1946

Lithograph, on Arches paper, with full margins, signed and numbered 41/50 in pencil (there were also 5 artist's proofs), printed by Atelier Mourlot, Paris, framed.

I. 23⅛ x 18⅞ in. (58.7 x 47.9 cm)

S. 25⅝ x 19⅝ in. (65.1 x 49.8 cm)

Estimate $40,000-60,000

PROVENANCE

Christie's New York, April 29, 2008, lot 209

LITERATURE

Georges Bloch 396; Fernand Mourlot 40 ; Felix Reuße 147

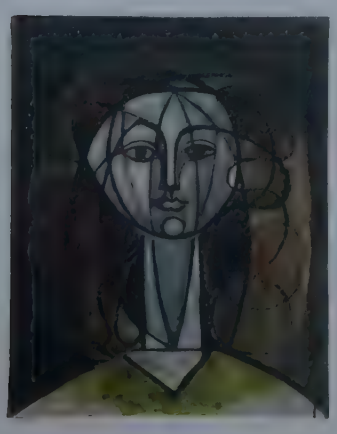
Picasso would make three-quarters of all his lithographs during the decade he was with Gilot.

An emerging artist when she first met Picasso in 1943, Gilot later confided that he began his seduction in Paris by offering to give her lesson in printmaking,...This initial lesson consisted mostly of studying proofs of the etchings for the *Suite Vollard*, including one with a figure that bore an uncanny resemblance to Gilot, as if the work of art were a magical premonition of her destiny to appear in Picasso's prints...

As if Picasso could not give Gilot sufficient emphasis in his art, it was on the opening day of the Louis Carré exhibition, June 14, 1946, when Mourlot welcomed Picasso back to the workshop for the first time since he had left Paris at the end of February to surprise Gilot...Picasso made eleven new Heads of Gilot (M. 38-48)...These would be the only works entitled *Françoise* in the first volume of Mourlot's catalogue raisonné of Picasso's lithographs. As a series, the June 14 lithographs make rather direct reference to Matisse's emphasis on Head variations during the 1940's.

Indeed, it is thanks to Picasso and Matisse in particular that the subject of an isolated head, something of a street art item, suddenly became a favorite genre worldwide, treated with increasing frequency by European and American gallery artists starting with John Graham and Dubuffet and reaching a climax in the Pop era with Andy Warhol and Alex Katz, to mention a few obvious examples.

Charles Stuckey *'Picasso and Francoise Gilot Paris-Vallauris,1943-1953: The Face of Picasso's Lithographs*, Gagosian Gallery, 2012, pp. 165-79



Pablo Picasso, *Visage de femme aux cheveux bouclés*, 1946, oil on canvas, private collection

© 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Harcourt, *Portrait de Françoise*, 1946, photograph

15

PROPERTY FROM A PRIVATE COLLECTION, NEW JERSEY

PABLO PICASSO 1881-1973

Jacqueline de profil à droite (Portrait of Jacqueline, Right Profile), 1958

Lithograph with wash and scraper, on Arches paper, with full margins, the third (final) state, signed and numbered 35/50 in pencil (there were also a few artist's proofs), printed by Atelier Mourlot, Paris, framed.

I. 21⅞ x 17¼ in. (55.6 x 43.8 cm)

S. 25¾ x 19⅝ in. (65.4 x 49.8 cm)

Estimate $50,000-70,000

PROVENANCE

Henri Petiet, Paris

Marc Rosen Fine Art, Ltd., New York, 2000

LITERATURE

Georges Bloch 854; Fernand Mourot 310; Felix Reuße 742

"If one compares the three states of this lithograph, one realizes the wonderful work executed on zinc and its successful execution"

FERNAND MOURLOT

Man Ray, *Picasso and Jacqueline*, 1950, gelatin silver print

© Man Ray Trust / Artists Rights Society (ARS), NY / ADAGP, Paris 2014

16

PABLO PICASSO 1881-1973
Picador debout avec son cheval et une femme (Picador Standing with his Horse and a Woman), 1959
Linocut in colors, on Arches paper, with full margins, signed and numbered 33/50 in pencil (there were also about 20 artist's proofs), printed by Arnéra, Vallauris, published by Galerie Louise Leiris, Paris, 1960, framed.
I. 25⅛ x 21 in. (63.8 x 53.3 cm)
S. 29½ x 24¼ in. (74.9 x 61.6 cm)

Estimate $15,000-25,000

LITERATURE Georges Bloch 913; Brigitte Baer 1238Ba

...just as the actors within these etchings seemed retrieved from the mythical youth of the race; for they are all classical figures, nude as the gods, with immortal lives lived in midsummer heat—a fellowship of Jovian sculptors, monsters, compliant models; the artist working, watching, or resting, the women embraced by the minotaur or gazing in hypnotized fascination at what the sculptor has wrought. Sometimes, having fallen asleep, they join in the mating of oblivion and vigilance.

Leo Steinberg *Picasso's Sleepwatchers, Other Criteria*, Oxford University Press, 1972, pp. 96-97.

17

PROPERTY FROM A PRIVATE COLLECTION

PABLO PICASSO 1881-1973

Minotaure et jeune femme enlacés rêvant sous une fenêtre (Minotaure and Young Woman Embracing Under a Window), plate 91, from La suite Vollard, 1933

Etching, on Montval paper with watermark *Picasso*, with full margins, signed in pencil (from the edition of 260 and 50 artist's proofs), published by Ambroise Vollard, Paris, unframed.

I. 7½ x 10½ in. (19.1 x 26.7 cm)

S. 13 x 17⅜ in. (33 x 44.1 cm)

Estimate $8,000-12,000

LITERATURE Georges Bloch 199; Brigitte Baer 367Bd

18

PABLO PICASSO 1881-1973
Femme au chapeau (Woman in a Hat), 1962
Linocut in colors, on Arches paper, with full margins, the fifth (final) state, signed and numbered 48/50 in pencil (there were also some artist's proofs), printed by Arnéra, Vallauris, published by Galerie Louise Leiris, 1963, the light blue and red attenuated, framed.
I. 13⅝ x 10½ in. (34.6 x 26.7 cm)
S. 22 x 16¾ in. (55.9 x 42.5 cm)

Estimate $20,000-30,000

PROVENANCE
Christie's New York, November 5, 1995, lot 301
Private Collection, New York
Miller Block Gallery, Boston
Private Collection, New York
LITERATURE
Georges Bloch 1073; Brigitte Baer 1281Ba

« Jacqueline a le don de devenir peinture à un degré inimaginable »

"Jacqueline has the gift of becoming an unimaginable painting"

Pablo Picasso *Femme assise. Buste*, 1961-2, oil on canvas
© 2014 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

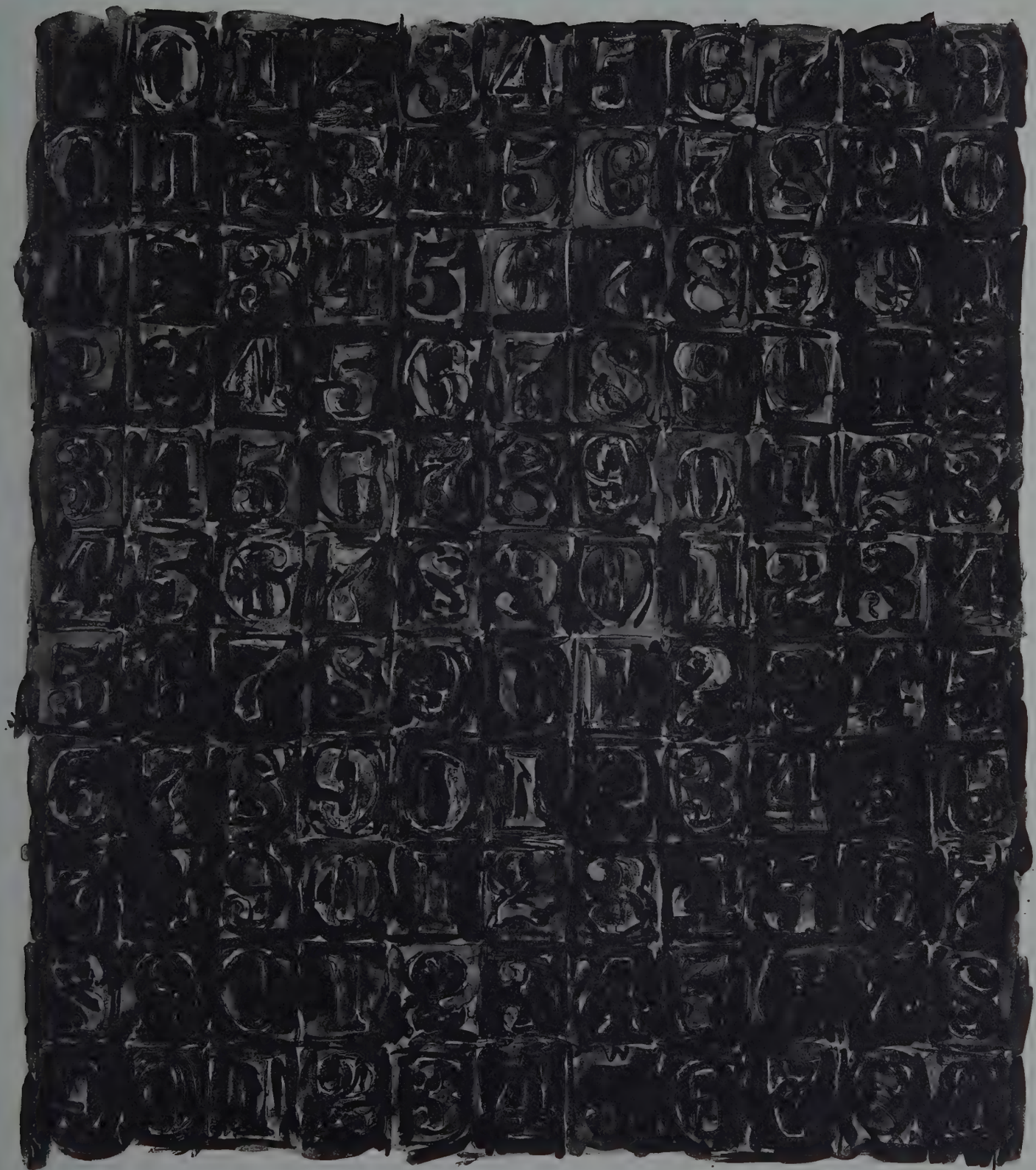
19

JASPER JOHNS b. 1930
Numbers, 1967
Lithograph in colors, on Angoumois à la main paper, with full margins, signed, dated '67' and numbered 'HC 6/9' in pencil (an hors commerce impression, the edition was 35 and 5 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.
I. 22½ x 20 in. (57.2 x 50.8 cm)
S. 27¾ x 23¼ in. (70.5 x 59.1 cm)

Estimate $30,000-50,000

LITERATURE
Esther Sparks 69; Universal Limited Art Editions 33

Artist unknown, *Marcel Duchamp studying a chess game*, circa 1930, photograph



20

JASPER JOHNS b. 1930
Cicada, from Eight Lithographs to Benefit the Foundation for Contemporary Performance Arts, Inc., 1981
Lithograph in colors, on Georges Duchêne Calcaire paper, with full margins, signed, dated '81' and numbered 31/50, in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
I. 26¼ x 20¼ in. (66.7 x 51.4 cm)
S. 35 x 25½ in. (88.9 x 64.8 cm)

Estimate $20,000-30,000

LITERATURE
Gemini G.E.L. 956; Universal Limited Art Editions 219

"Sometimes I see it and then paint it. Other times I paint it and then see it. Both are impure situations, and I prefer neither."

21

JASPER JOHNS b. 1930
Ventriloquist, 1986
Lithograph in colors, on John Koller HMP paper, with full margins, signed, dated '1986' and numbered 29/69 in pencil (there were also 15 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.
I. 36¼ x 24½ in. (92.1 x 62.2 cm)
S. 42 x 28¾ in. (106.7 x 73 cm)

Estimate $25,000-35,000

EXHIBITED
Brooke Alexander Editions, *Barnett Newman: The Complete Editions, Jasper Johns: References to Barnett Newman*, November 18, 1999-January 15, 2000 (another example)
LITERATURE
Universal Limited Art Editions 235

"...a self-contained, almost hermetic system of signs and symbols from which Johns has wrung every possible ounce of use and meaning. And they suggest that the motor that runs this system is nothing less (or more) than a life lived almost exclusively for art."

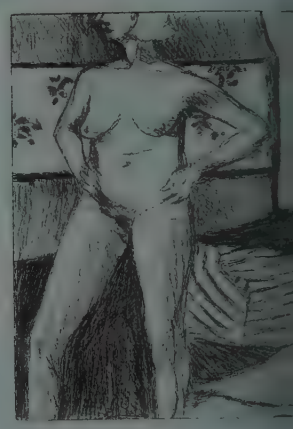
ROBERTA SMITH, *JASPER JOHNS, INCESSANT RECYCLER OF IMAGES*

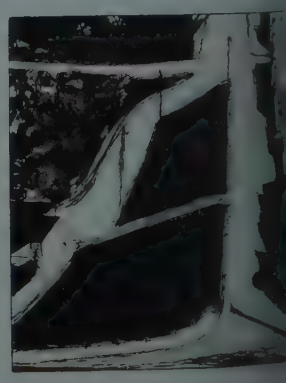
22

WAYNE THIEBAUD b. 1920
Candy Apples, 1987
Woodcut in colors, on Tosa Koza paper, with full margins, signed by the artist and printer, dated '1987' and numbered 178/200 in pencil (there were also 20 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.
I. 15¼ x 16⅜ in. (38.7 x 41.6 cm)
S. 23⅜ x 24 in. (59.4 x 61 cm)

Estimate $30,000-50,000

Giorgio Morandi, *Still Life*, 1943, oil on canvas, Metropolitain Museum of Art, New York
© 2014 Artists Rights Society (ARS), New York / SIAE, Rome





23

RICHARD DIEBENKORN 1922-1993

41 Etchings Drypoints, 1963-5

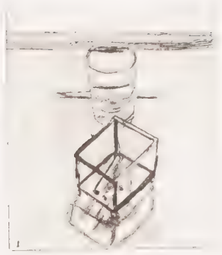
The complete set of 41 etchings, on Rives BFK paper, with full margins, bound (as issued), all signed with initials, dated, annotated sequentially '#1-41' and numbered 9/25 in pencil (13 from the edition were bound, 12 loose, there were also 10 artist's proofs), published by Crown Point Press, San Francisco, all contained in original blue fabric-covered boards with double anchor insignia on the front and back by The Schuberth book bindery, San Francisco. 18⅛ x 15⅛ in. (46 x 38.4 cm)

Estimate $60,000-90,000

LITERATURE Guillemin Chantal pp. 115-121

Including:
#1 (the artist's wife, Phyllis); #2 (the artist's living room in Berkeley); #3 (seated woman with part of a table near her right leg); #4 (Phyllis); #5 (Phyllis wearing a hat); #6 (two portraits of Phyllis); #7 (Phyllis and her friend, Flora); #8 (double portrait of Phyllis with motif taken from a rug in the artist's living room and used as the insignia for the cover of the book); #9 (the artist drew on the plate during a model session with several artist friends); #10 (similar to the unique impression, Composition With Leafy Plant in Vase With Fork and drawn at the same time); #11 (opened letter on a table); #12 (Phyllis on outside deck); #13 (artist's daughter, Gretchen); #14 (Phyllis on the patio, 6-16-65 in drypoint on the plate); #15 (standing nude with arms on hips); #16 (the artist drew on the plate during a model session with several artist friends); #17 (back view of standing nude woman with partial reflection); #18 (Phyllis in striped chair); #19 (still life with pencil, glass and box with cigarettes); #20 (painting in artist's studio lying on its side behind a small table); #21 (portrait of Phyllis); #22 (portrait of Phyllis); #23 (portrait of Phyllis); #24 (Phyllis seated in rattan chair); #25 (Phyllis leaning head on arm of couch); #26 (table still life with ashtray and numbers); #27 (still life with silverware, scissors and three crosses); #28 (sketch of Kathan Brown done at Crown Point studio); #29 (woman seated in curved-back chair resting elbows on knees); #30 (Phyllis at home); #31 (looking out at deck of Diebenkorn residence); #32 (streetscene -trees, houses, lawns); #33 (hillside streets); #34 (nude drawn during model session); #35 (reclining nude woman with arm over her head); #36 (table setting with flowery tablecloth); #37 (crosshatched drawing of woman in chair, turning her back); #38 (chair, potted plant, woman standing); #39 (interior of artist's studio on Adeline Street in Berkeley); #40 (Phyllis); and *#41 (still life with plate and open scissors)*

One of the most remarkable adaptations of painterly sensibility to intaglio processes occurred in the work of Richard Diebenkorn. It is typical of Diebenkorn's wayward timing that at the height of the American lithographic revival he chose to begin working intensively in etchings, just as, at the apex of the critical success of Abstract Expressionism, he returned to the depiction of landscape and the human figure. *41 Etchings Drypoints* (1965) is a collection of small, black-and-white interior scenes, seated women, table-top still lifes, and cityscapes. The mood of quiet observation bordering on melancholy is invoked partly by the nature of the subjects, partly by the sense of time passing that is imbued by the prints' rhythmic sequence, and partly by the etching medium itself. While lithography may capture the nuance of the brush, etching is better at revealing the architecture of the image, the linear tautness that underlies all Diebenkorn's art and makes his moves between figuration and abstractions seem almost superficial. *41 Etchings Drypoints* was the first publication of Crown Point Press. Susan Tallman *The Contemporary Print: I Painters and Printers*, Thames and Hudson, 1996, pp. 24-25.



24

RICHARD DIEBENKORN

Indigo Horizontal, 1985

Aquatint and etching in colors, on Somerset paper, with full margins, signed with initials, dated '85' and annotated 'TP E' in pencil (a trial proof, the edition was 50 and 10 artist's proofs), published by Crown Point Press, San Francisco, (with their blindstamp), framed

I. 23⅜ x 35⅝ in. (59.4 x 90.5 cm)

S. 35½ x 48⅝ in. (90.2 x 123.5 cm)

Estimate $60,000-80,000

Richard Diebenkorn, *Woman on Porch*, 1958 oil on canvas.
New Orleans Museum of Art
The Richard Diebenkorn Foundation

24

RICHARD DIEBENKORN 1922-1993
Indigo Horizontal, 1985
Aquatint and etching in colors, on Somerset paper, with full margins, signed with initials, dated '85' and annotated 'TP E' in pencil (a trial proof, the edition was 50 and 10 artist's proofs), published by Crown Point Press, San Francisco, (with their blindstamp), framed.
I. 23⅜ x 35⅝ in. (59.4 x 90.5 cm)
S. 35½ x 48⅝ in. (90.2 x 123.5 cm)

Estimate $60,000-80,000

Richard Diebenkorn, *Woman on Porch*, 1958, oil on canvas, New Orleans Museum of Art
© The Richard Diebenkorn Foundation

25

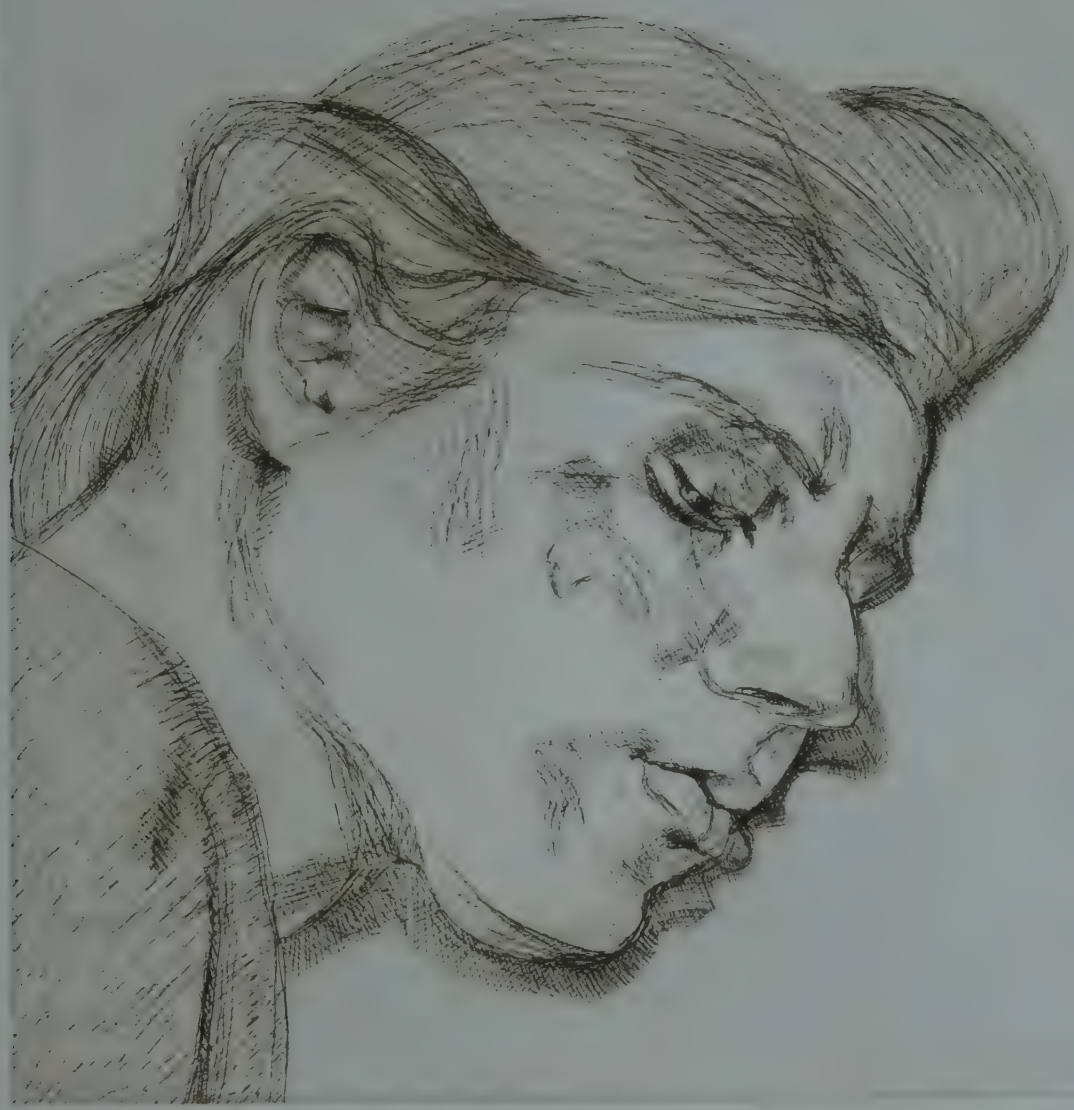
LUCIAN FREUD 1922-2011
Ib, 1984
Etching, on Arches paper, with full margins, signed with initials and numbered 'A.P. VI/X' in pencil (an artist's proof, the edition was 50), co-published by James Kirkman, London and Brooke Alexander, Inc., New York, framed.
I. 11⅝ x 11⅝ in. (29.5 x 29.5 cm)
S. 22¼ x 20½ in. (56.5 x 52.1 cm)

Estimate $12,000-18,000

LITERATURE
Craig Hartley 22

Compared with the loamy explorations of Mr. Freud's paintings, the etchings might almost be X-rays. The best show us sides of the image, like scaffoldings that have been partly draped with nets — often hallucinatory patches of lines, gouges, hatching and crosshatching. ...Sometimes this happens with breathtaking minimalism... images might almost be constructed from fine wire... we remain completely aware of the thinness of the image and the white paper just behind it.

ROBERTA SMITH, *LUCIAN FREUD STRIPPED BARE, THE NEW YORK TIMES* DECEMBER 14, 2007



26

CY TWOMBLY 1928-2011
Untitled, from On the Bowery, 1969-71
Screenprint in colors, on Schollers Parole paper, the full sheet, signed and numbered '10/30 AP' in pencil on the reverse (an artist's proof, Bastian calls for 20, the edition was 100), published by Edition Domberger, Stuttgart (with their blindstamp), framed.
S. 25¼ x 25½ in. (64.1 x 64.8 cm)

Estimate $30,000-50,000

LITERATURE
Heiner Bastian 27

"I would've liked to have been Poussin, if I'd had a choice, in another time."

Nicolas Poussin, *Burial of Phocion*, 1648-49, oil on canvas
Philip Johnson's Glass House, New Canaan, Connecticut

27

ROBERT MOTHERWELL 1915-1991
Hollow Man, 1986
The complete set of seven etchings with aquatint, on Moriki handmade paper collé to Rives BFK paper, with full margins, all signed with initials and numbered 20/49 in pencil (there were also 11 artist's proofs in Roman numerals), co-published by the artist and Waddington Graphics, Ltd., London, all unframed.
all I. 4¾ x 6¾ in. (12.1 x 17.1 cm)
all S. 11 x 11¾ in. (27.9 x 29.8 cm)

Estimate $10,000-15,000

LITERATURE
Siri Engberg and Joan Banach 368-374

Manoletina is the pass made with the red cape, during which the bullfighter stays immobile during the bull's attack.

28

JOAN MIRÓ 1893-1983
Manoletina, 1969
Aquatint in colors with carborundum, on Mandeure rag paper, the full sheet, signed and numbered 52/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.
S. 27¼ x 40¾ in. (69.2 x 103.5 cm)

Estimate $15,000-25,000

LITERATURE
Jacques Dupin 509

29

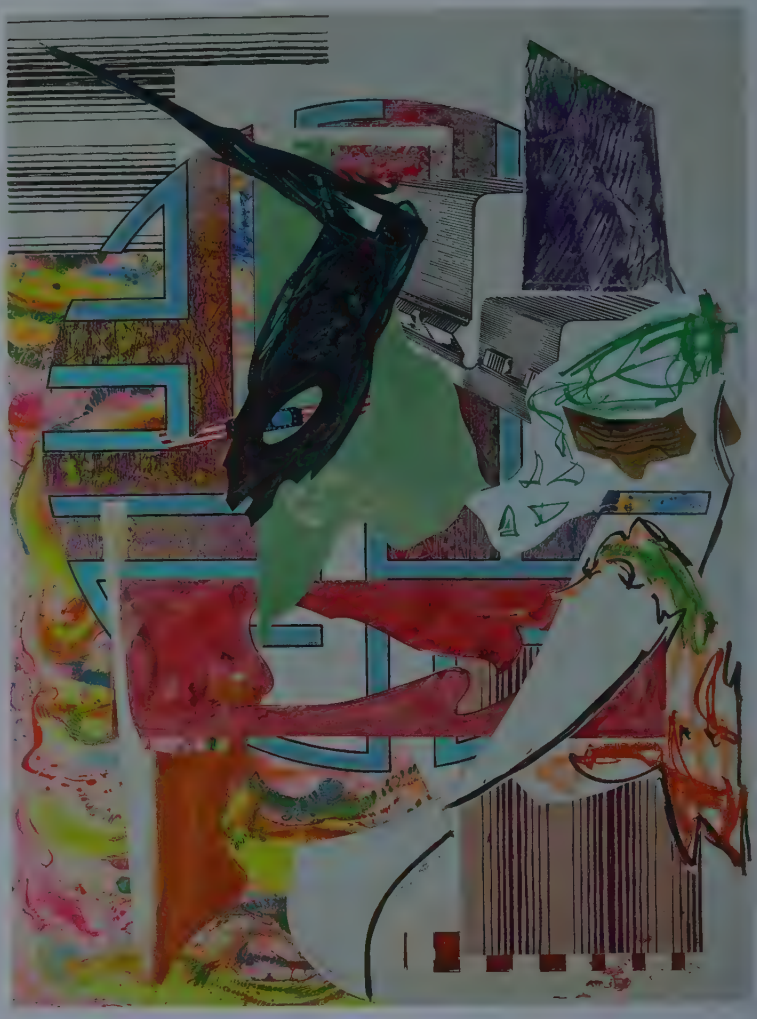
JOAN MITCHELL 1925-1992
Trees III, 1992
Lithograph in colors, on two sheets of Rives BFK paper, with full margins, signed, dated '1992' and numbered 10/34 in pencil (there were also 8 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.
I. 51½ x 77¾ in. (130.8 x 197.5 cm)
S. 57 x 81½ in. (144.8 x 207 cm)

Estimate $10,000-15,000

30

BERNAR VENET b. 1941
Arcs in Disorder: 83.5° Arc x 14, 2006
Rolled steel sculpture with patina, stamped '83.5 ARC x 14' and numbered 24/30, co-published by Jim Kempner Fine Art, New York and William Shearburn Gallery, St. Louis.
36 x 14½ x 5½ in. (91.4 x 36.8 x 14 cm)

Estimate $12,000-16,000



31

FRANK STELLA b. 1936
Waves II, 1985-1989
The complete set of seven screenprints with lithograph and linocut in colors with hand-coloring, marbling and collage, on T.H. Saunders paper, the full sheet, all signed, dated '89' and annotated 'P.P. III' in pencil (a printer's proof, the edition was 60 and 10 artist's proofs), published by Waddington Graphics, London, all unframed.
smallest S. 67 x 54 in. (170.2 x 137.2 cm)
largest S. 74¾ x 56¾ in. (189.9 x 144.1 cm)

Estimate $40,000-60,000

Including
Going Abroad; The Quarter Deck; Ahab's Leg; Whale as a Dish; The Hyena; Moby Dick; and *Counterpane*

32

SAM FRANCIS 1923-1994
Untitled, 1985
Monotype in oil paint, powdered pigment and ink in colors, on handmade paper, the full sheet, signed in pencil, published by Garner Tullis Workshop, Santa Barbara (number: GTW 51385), framed.
S. 78 x 42¼ in. (198.1 x 107.3 cm)

Estimate $25,000-35,000

Kitagawa Utamaro, *Women Preparing Sashimi,* 1806-20, woodblock print

33

SAM FRANCIS 1923-1994
Untitled, 1983
Monotype with oil paint, powdered pigment and ink in colors with embossing, on handmade paper, the full sheet, signed in pencil on the front, annotated 'EXP. SF 63-11-83' in pencil on the reverse, published by Experimental Workshop, San Francisco, framed.
S. 29¼ x 24¼ in. (74.3 x 61.6 cm)

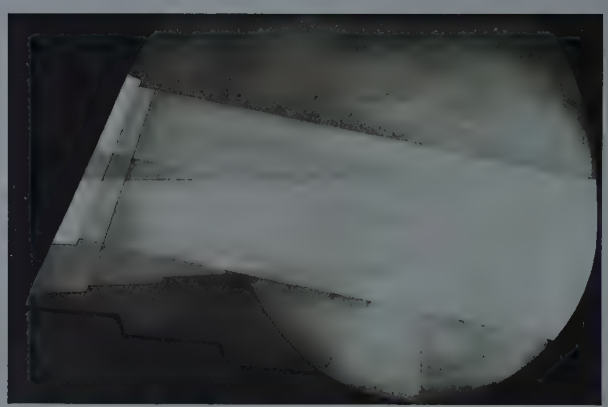
Estimate $12,000-18,000

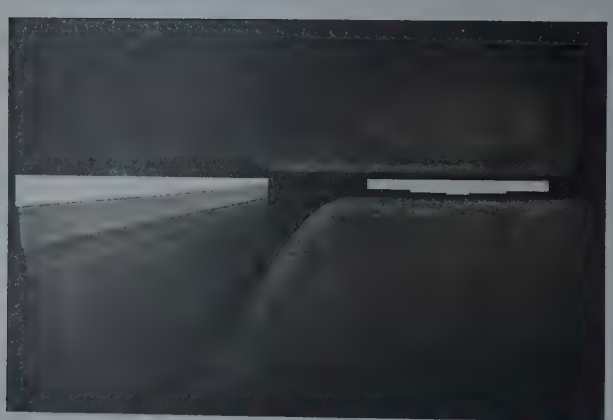
34

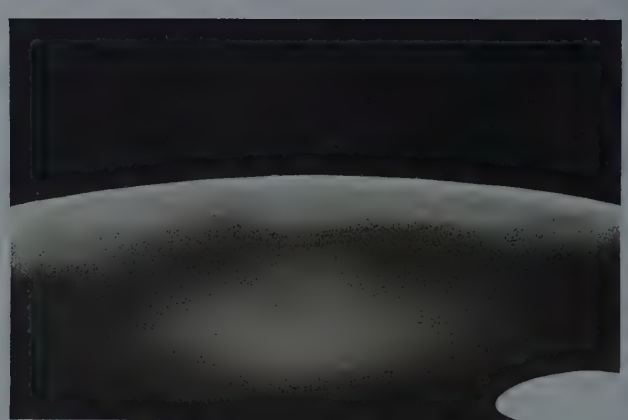
SAM FRANCIS 1923-1994
Untitled, 1983
Monotype with oil paint, powdered pigment and ink in colors with embossing, on handmade paper, the full sheet, signed in pencil, published by Experimental Workshop, San Francisco, framed.
S. 29¾ x 24⅜ in. (75.6 x 61.9 cm)

Estimate $12,000-18,000

PROVENANCE
Sotheby's New York, November 1997, lot 1057







35

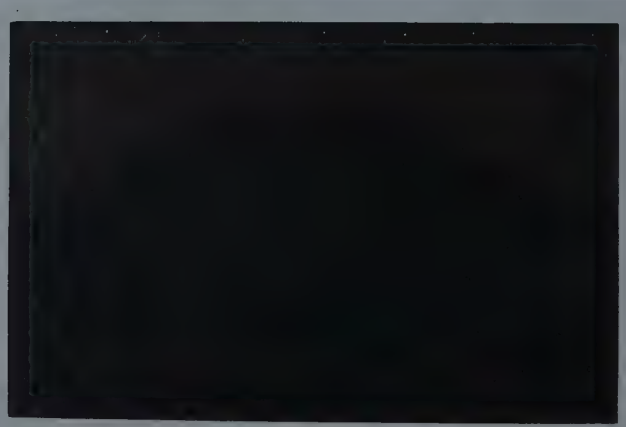
PROPERTY FROM AN AMERICAN CORPORATION
TO BE SOLD WITHOUT RESERVE

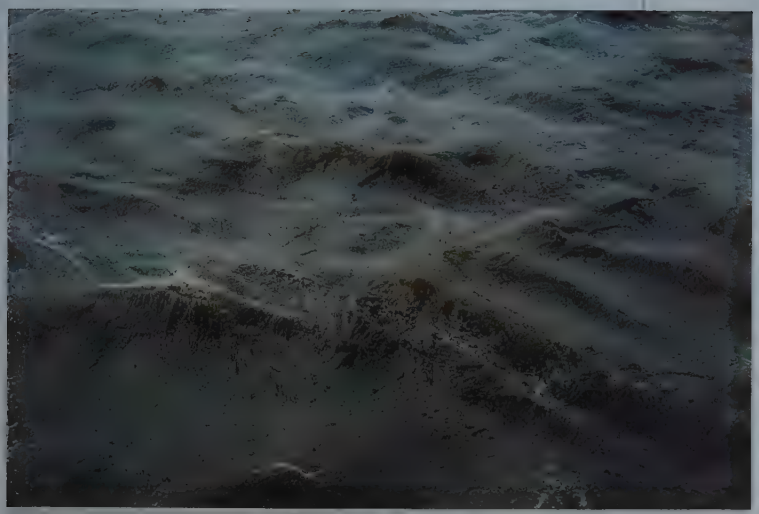
JAMES TURRELL b. 1943

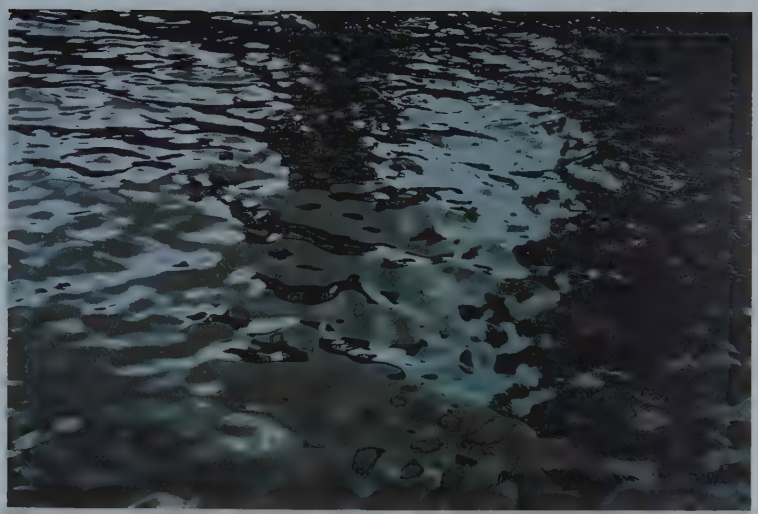
Deep Sky, 1984

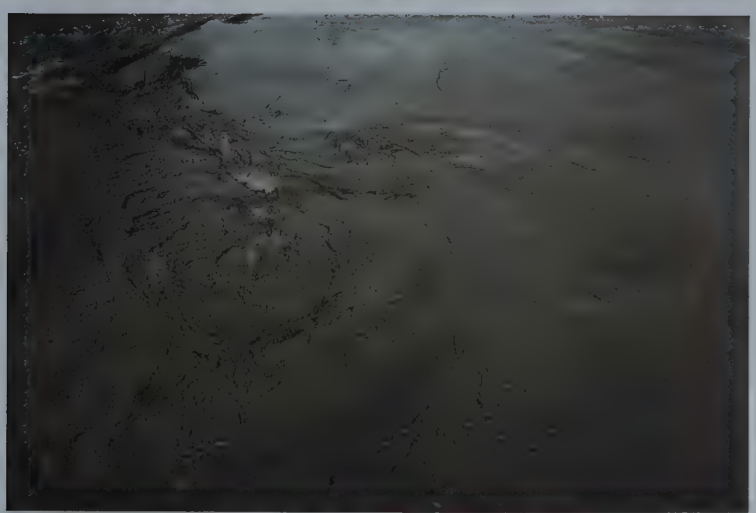
The complete set of seven aquatints, on Rives BFK paper, with full margins, all signed and numbered 20/45 in pencil (there were also 10 artist's proofs in Roman numerals), published by Peter Blum Edition, New York, all framed.
all I. 12⅝ x 19¼ in. (32.1 x 48.9 cm)
all S. 21 x 27 in. (53.3 x 68.6 cm)

Estimate $10,000-15,000 •









36

RONI HORN b. 1955

Still Water (The River Thames, for Example): Image D; I; and O, 1999

Three offset lithographs in colors, on wove paper, the full sheets, all signed, titled, dated '1999', annotated 'Image D', 'Image I', and 'O' respectively, two numbered 'ED #7/7' and one numbered 'ED #5/7' in pencil on the reverse (there were also 5 artist's proofs), all framed.

all S. 30¼ x 41¼ in. (76.8 x 104.8 cm)

Estimate $20,000-30,000

PROVENANCE

Xavier Hufkens, Brussels

"My gaze alights on the water, on this spot on the river, here where the water is turning around, where the currents turn the water in tightening circles. I can't turn away. I want to feel time twist as I watch these spirals forming. I want to feel time twist and myself turning as I watch them disappear. I want to twist with the turning water. I want to watch these spirals turn themselves invisible. I want to watch them turning from the surface, turning down into the depths where I cannot see them. I want to turn invisible with them. I want to turn with them, invisible and keep turning."

37

EL ANATSUI b. 1944
Untitled (Black Edge with Pearl), 2013
Screenprint in colors with hand-stenciling, on black Rives BFK paper, the full sheet, signed, dated 'Apr 2013' and numbered 5/5 in pencil (there were no artist's proofs), published by The Benefit Print Project, New York, framed.
S. 54 x 42 in. (137.2 x 106.7 cm)

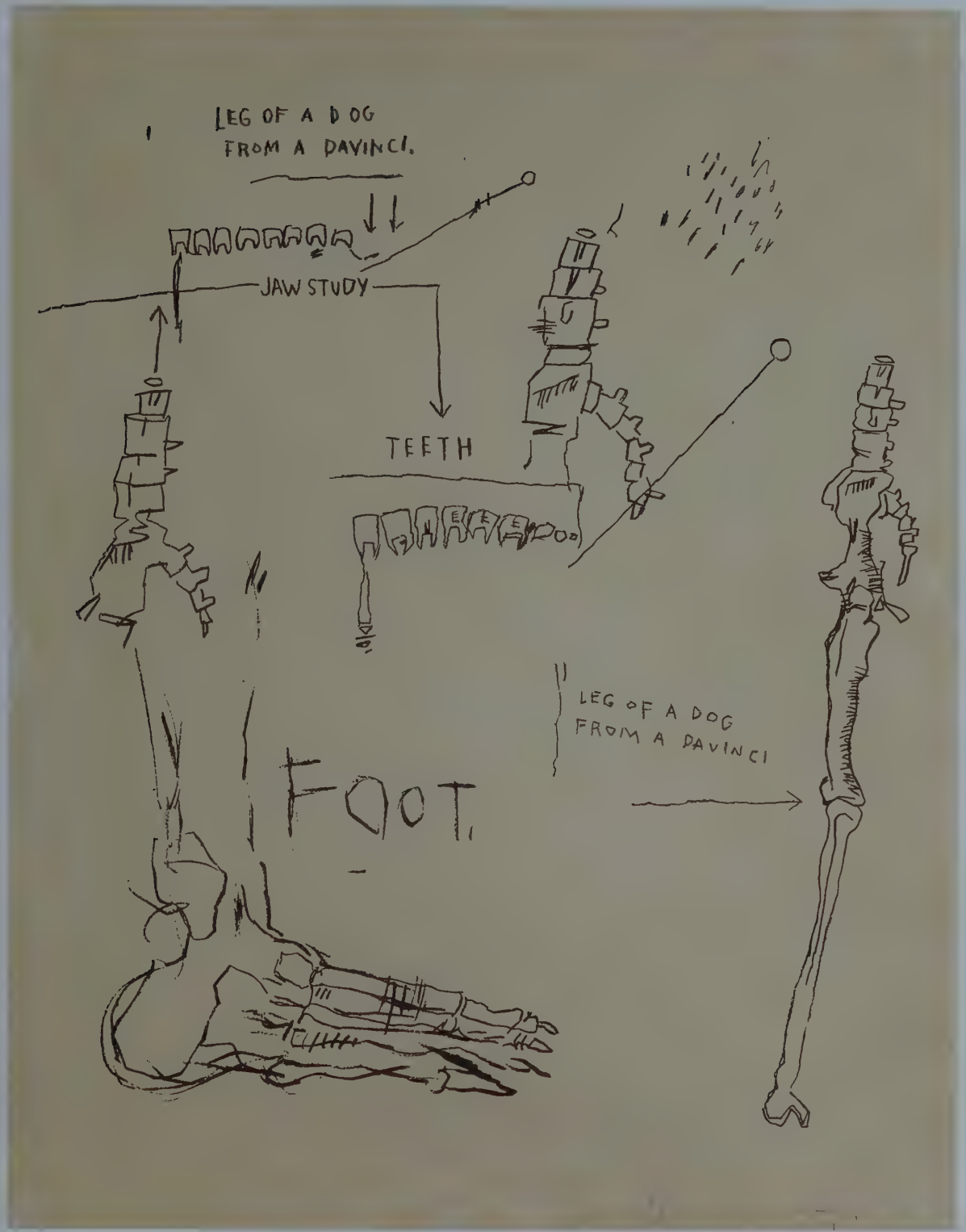
Estimate $30,000-50,000

Anatsui converts found materials into a new type of media that lies between sculpture and painting, combining aesthetic traditions from his birth country, Ghana; his home in Nsukka, Nigeria; and the global history of abstraction. Monumental metal wall works, created with bottle caps from a distillery in Nsukka, are pieced together to form colorful, textured hangings that take on radically new shapes with each installation. Anatsui is captivated by his materials' history of use, reflecting his own nomadic background while responding to a long history of innovations in abstract art and performance, building upon cross-cultural exchange among Africa, Europe, and the Americas and presenting works in a newly discussed, African medium.

38

AFTER JEAN-MICHEL BASQUIAT 1960-1988
Head, 1983/2001
Screenprint in colors, on heavy wove paper, the full sheet numbered 13/85 in pencil on the front and with the Estate stamp on the reverse, signed by the executor and dated '11-19.01' in pencil, published by DeSanctis Carr Fine Art, Los Angeles, framed.
S. 40 x 40 in. (101.6 x 101.6 cm)

Estimate $25,000-35,000



39

JEAN-MICHEL BASQUIAT 1960-1988
Leg of a Dog, from Da Vinci, 1983
Screenprint, on Japanese paper, with full margins, signed in pencil (from the edition of 45 and 4 artist's proofs), published by New City Editions, Venice, California (with their blindstamp), framed.
S. 39¾ x 31 in. (101 x 78.7 cm)
I. 31¾ x 28¼ in. (80.6 x 71.8 cm)

Estimate $12,000-18,000

40

ROBERT LONGO b. 1953
The Wrestlers, from Boys Slow Dance Series, 1978
Cast hydro-stone, wood and lacquer, from the edition of six.
42 x 48 x 8 in. (106.7 x 121.9 x 20.3 cm)

Estimate $15,000-25,000

PROVENANCE
Metro Pictures, New York
Phillips de Pury, New York, November 16, 2007, lot 456

EXHIBITED
Los Angeles County Museum of Art, Robert Longo, 1989, p. 22 (another example illustrated)

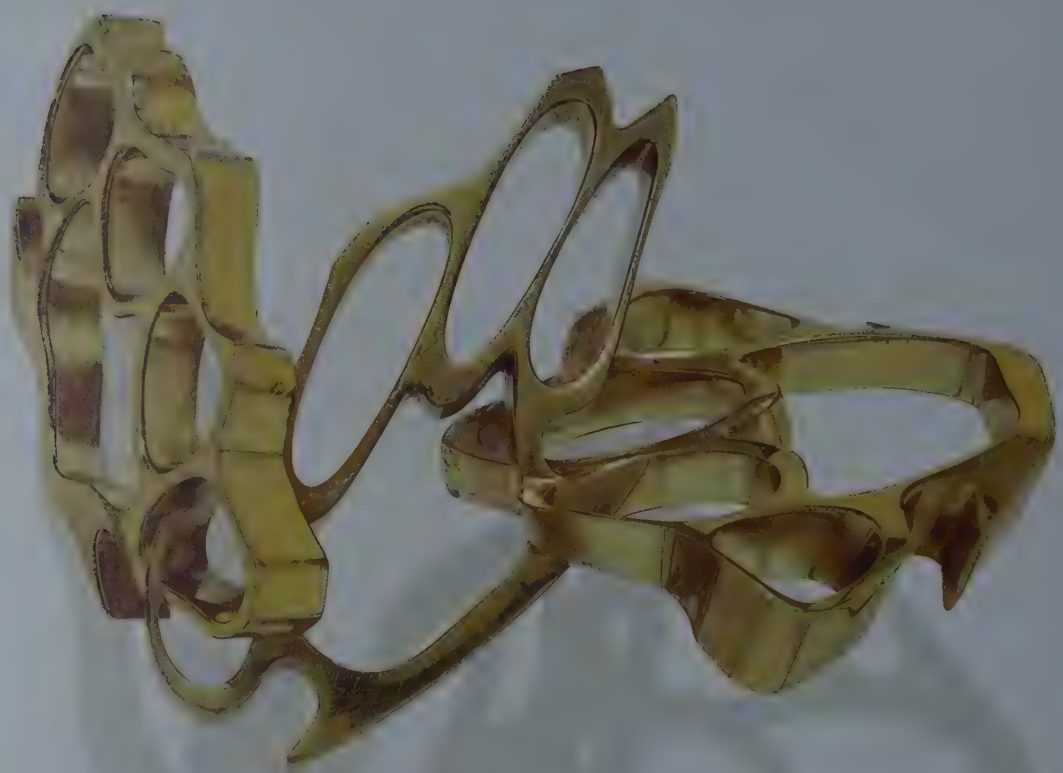
LITERATURE
Christine Ross, *The Aesthetics of Disengagement: Contemporary Art and Depression*, Minnesota, 2006, p. 13 (another example illustrated)

41

KEITH HARING 1958-1990
Bad Boys, 1986
The complete set of six screenprints (including title page in colors), on Rives BFK paper, with full margins, all signed, dated '86' and numbered 'AP 3/7' in pencil (an artist's proof, the edition was 30), also signed and numbered on the colophon in blue ink, inscribed 'for Hector (Bad Boy!!) Love, Keith 86' in pencil on a title page, published by Bébert, Rotterdam, all framed, with accompanying original blue linen covered portfolio case with flocked title containing two title pages, colophon and original interleaving.
all I. various sizes
all S. 20 x 26 in. (50.8 x 66 cm)

Estimate $10,000-15,000

LITERATURE
Klaus Littman pp. 56-59

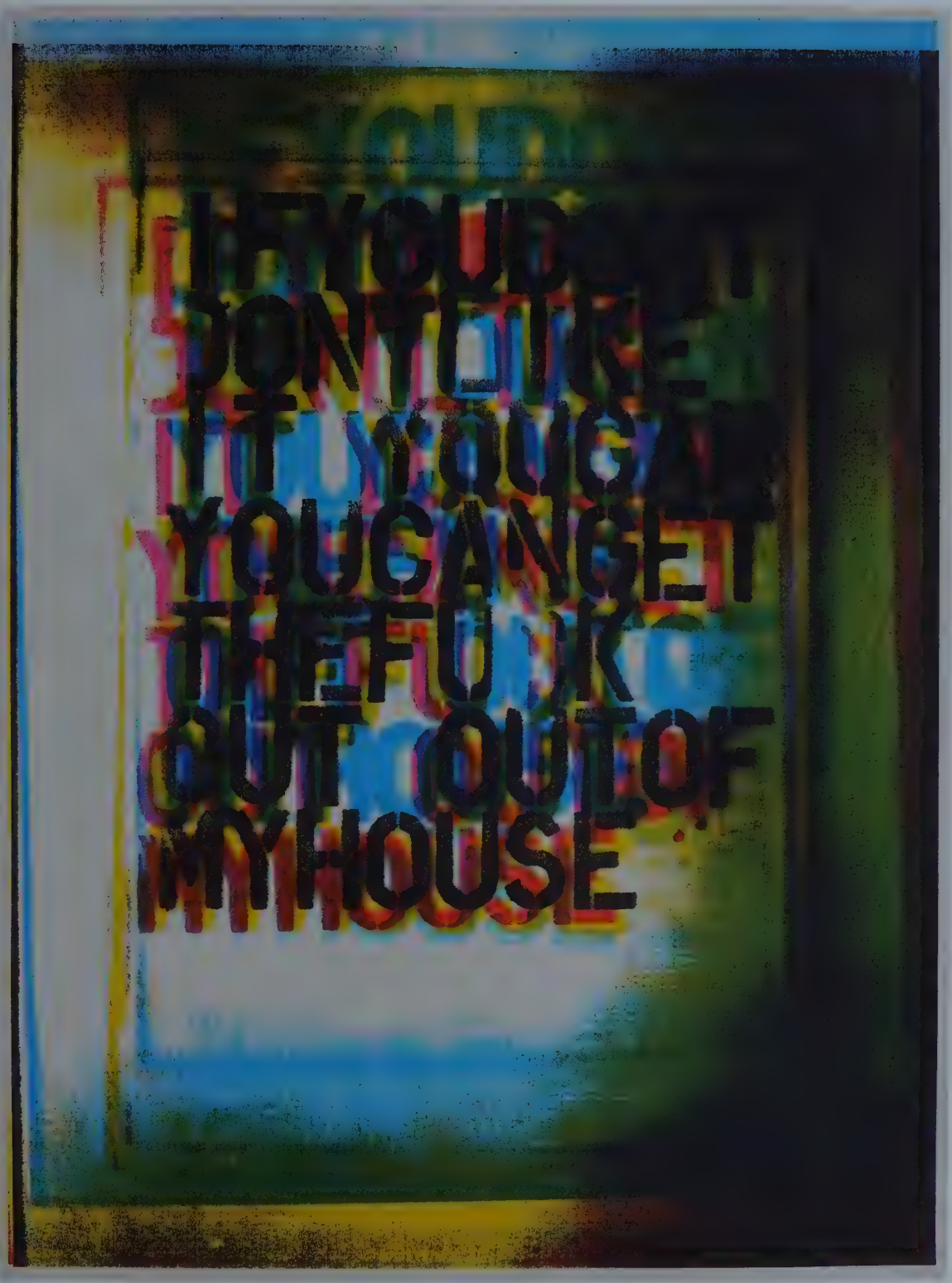


42

ROBERT LAZZARINI b. 1965
Brass Knuckles (iv), 2010
Brass sculpture, signed and numbered 8/12 on the accompanying copy of the Certificate of Authenticity (there was also 1 artist's proof), published by the artist.
5 x 7 x 4 in. (12.7 x 17.8 x 10.2 cm)

Estimate $12,000-18,000

PROVENANCE
Acquired directly from the artist
LITERATURE
Judith Rodenbeck, Alva Noë, Jonathan T.D. Neil, *Guns, Knives, Brass Knuckles: Robert Lazzarini*, Los Angeles: Honor Fraser, 2012, p. 80 and 91 (illustrated)



43

CHRISTOPHER WOOL b. 1955
My House III, 2000
Screenprint in colors, on Matt Custom Art paper, with full margins, signed, dated '2000' and numbered 37/100 in pencil (there were also 25 artist's proofs), published by Counter Editions, London, framed.
I. 38¾ x 28⅞ in. (98.5 x 73.2 cm)
S. 39¾ x 29⅝ in. (101 x 75.3 cm)

Estimate $10,000-15,000

44

ED RUSCHA b. 1937
Evil, 1973
Screenprint in colors, on wood-grain veneer paper, the full sheet, signed, dated '1973' and numbered 19/30 in pencil on the reverse (there were also 4 artist's proofs), published by Cirrus Editions, Los Angeles (with their blindstamp), framed.
S. 19⅞ x 29¹¹⁄₁₆ in. (50.5 x 75.4 cm)

Estimate $12,000-18,000

PROVENANCE
Brooke Alexander Editions, New York
LITERATURE
Siri Engberg 70

All prints in the edition were scented with Cabochard perfume by Gres

45

ED RUSCHA b. 1937
Safe and Effective Medication, 2001
Photolithograph in colors, on wove paper, with full margins, signed, dated '2001' and numbered 'H.C. 2/2' in pencil (an hors commerce impression, the edition was 32), published by Akasha Fine Art, Minneapolis (with their blindstamp), framed.
I. 28¾ x 28¾ in. (73 x 73 cm)
S. 35¼ x 34¾ in. (89.5 x 88.3 cm)

Estimate $12,000-18,000

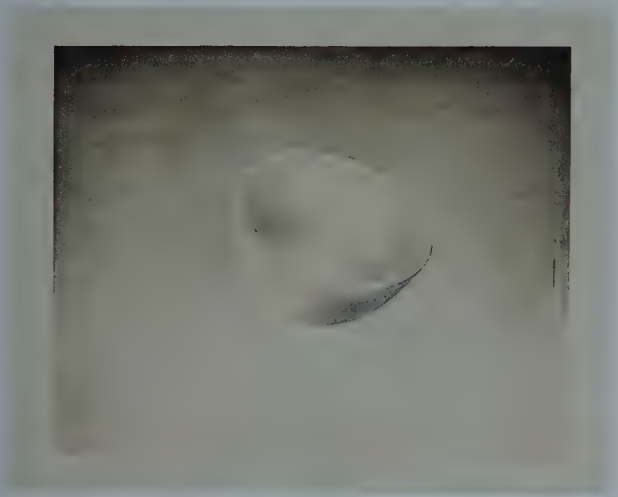
PROVENANCE
Brooke Alexander Gallery, New York
Miller Block Gallery, Boston
Private Collection, New York

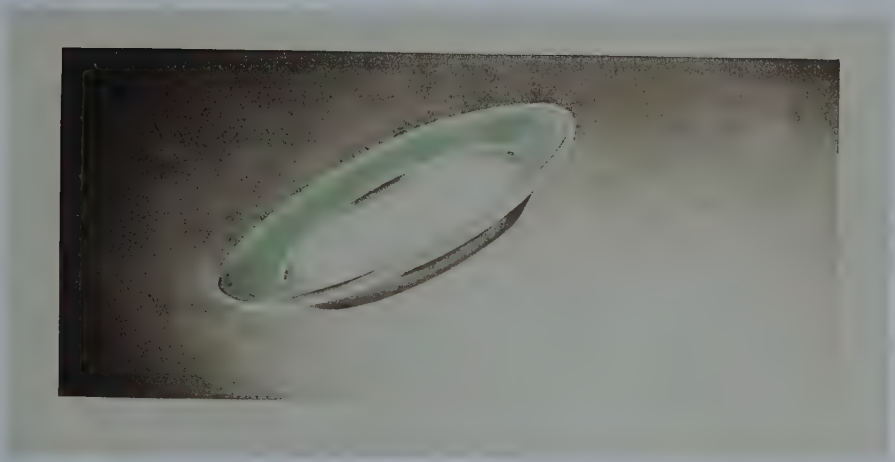
46

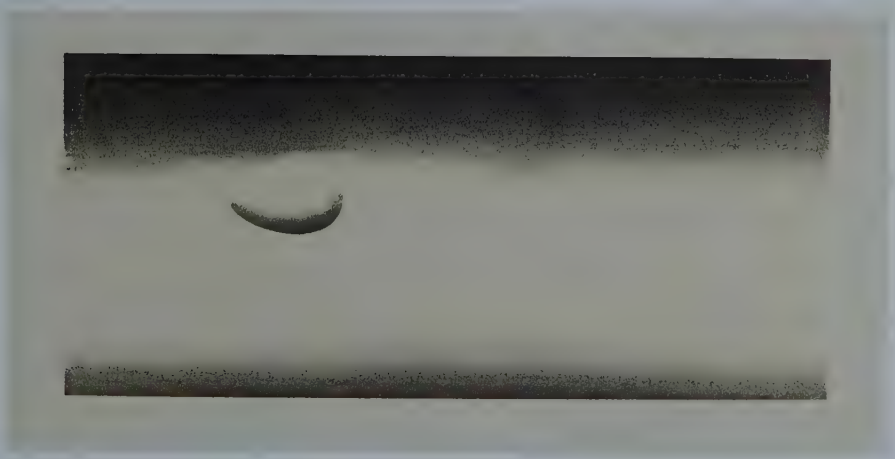
ED RUSCHA b. 1937
1984, 1967
Lithograph in colors with hand-coloring, on Arches Cover paper, with full margins, signed, dated '67' and annotated 'P.P. II' in pencil, (the only printer's proof, the edition was 60 and 16 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
I. 13⅞ x 17¾ in. (35.2 x 45.1 cm)
S. 19¾ x 24¾ in. (50.2 x 62.9 cm)

Estimate $8,000-10,000

LITERATURE
Gemini G.E.L. 57; Siri Engberg 6







47

ED RUSCHA b. 1937
Domestic Tranquility, 1974
The complete set of four lithographs in colors, on Arches Cover paper, with full margins, all signed, dated '1974', numbered 2/65 (two) and 63/65 (two) in pencil (there were also 24 artist's proofs), co-published by Multiples, Inc., and Castelli Graphics, New York (with their blindstamp and inkstamp), all framed.
I. various sizes
smallest S. 16¼ x 26 in. (41.3 x 66 cm)
largest S. 20 x 26 in. (50.8 x 66 cm)

Estimate $8,000-10,000

LITERATURE
Cirrus Editions pp. 347-47; Siri Engberg 73-76

48

RICHARD PRINCE b. 1949

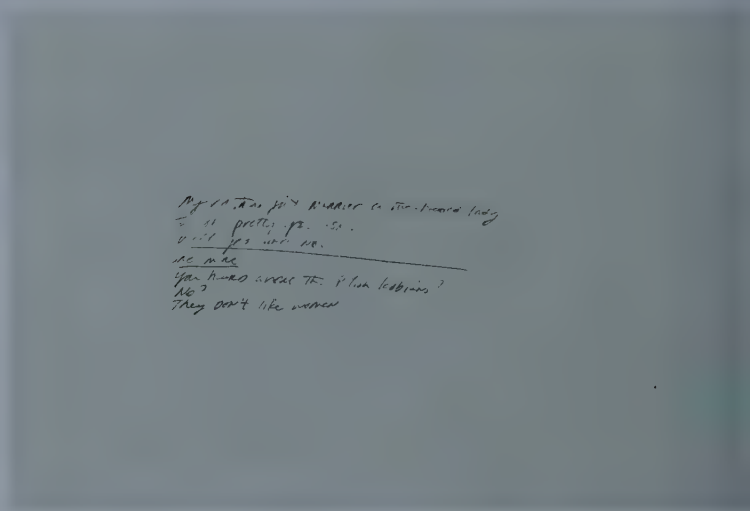
Black Jokes, 1992

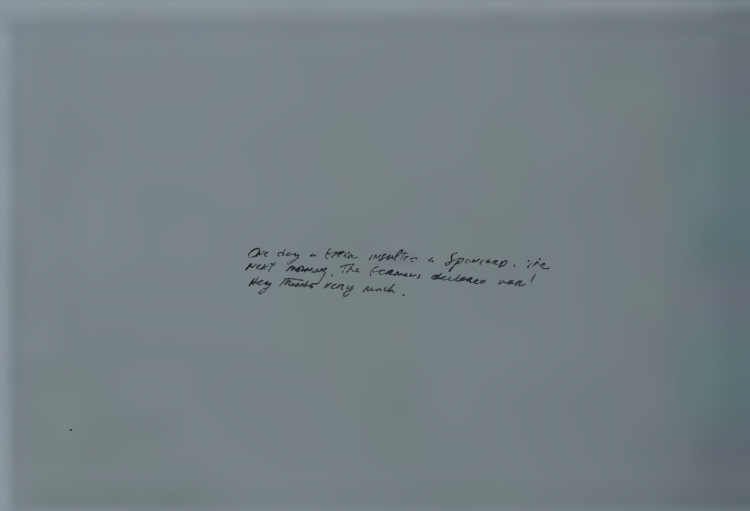
The complete set of 11 etchings with drypoint, photo etching and aquatint, on Somerset Satin paper, with full margins, all signed and numbered 'ap 1/10' in pencil (an artist's proof, the edition was 40), published by Edition Julie Sylvester, New York, all framed, lacking the original black portfolio.

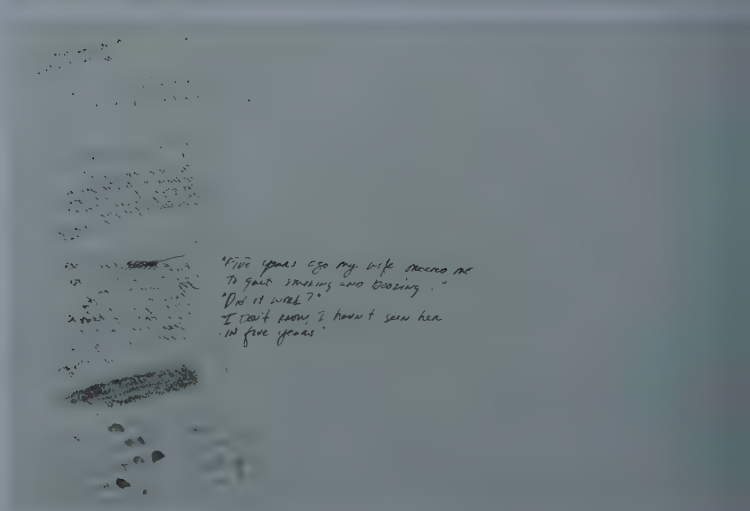
all I. 10¾ x 15⅞ in. (27.3 x 40.3 cm)

all S. 18 x 21½ in. (45.7 x 54.6 cm)

Estimate $25,000-35,000







Jewish man talking to his friend: If I live I'll see you Tuesday. If I don't I'll see you Wednesday.

"My parents kept me in a closet for years. Until I was fifteen I thought I was a suit.

I stumbled upon a funeral. By the time minister, rabbi, priest got through telling how comfortable and serene the deceased was, I wanted to be dead too.

"My mother and father keep fighting. They scare me. They scare me and the ghost."
"Who is your father?" someone asks.
"That's what they're fighting about."

Disbelief

The schmuck joke
Ladies and gentlemen

Q: Why did the fuck cross the road?
A: To get the rest of the chicken.
A: To get off the rest of the chicken

The wife comes down in the morning
The wife tells her husband
A wife tells her husband he's an idiot. A real idiot. In fact if they had a contest for idiots she tells him, you'd come in second.
Second? he exclaims, why second?
Because you're an idiot!

The mother took her incorrigible son to the psychiatrist. "Does he seem to feel insecure?" asked the doctor. "No," the mother replied, "but everyone else in the neighborhood does."

49

VITO ACCONCI b. 1940
2 Wings for Wall and Person, 1979-81
Photo-etching in pink, on 12 sheets of paper, the full sheets, one signed with initials, titled, dated '79-81' and numbered 4/10 in pencil (there were also 6 artist's proofs), published by Crown Point Press, San Francisco, (with their blindstamp), all framed.
all S. 25⅝ x 39⅞ in. (65.1 x 101.3 cm)

Estimate $10,000-15,000

photographer unknown, *Percy Pilcher flight*, circa 1895

50

VITO ACCONCI b. 1940
Building Blocks for a Doorway, 1983-85
Etching, photo-etching and aquatint in colors, on Arches cover paper, the full sheets (on two panels, shaped as issued), signed, titled, dated '1983-5' and numbered 3/8 in pencil (there were also 8 proofs), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), framed in two parts.
both overall S. 93 x 47 in. (236.2 x 119.4 cm)

Estimate $10,000-15,000

LITERATURE
Graphicstudio 32

51

JOHN BALDESSARI b. 1931
Object (with Flaw), 1988
Lithograph in colors, on three sheets of Somerset and Arches 88 paper and one irregularly shaped sheet of Plexiglas, all the full sheets, one signed and numbered 11/35 in pencil (there were also 15 artist's proofs), co-published by Cirrus Editions, Los Angeles (with their blindstamp) and Multiples, Inc., New York, the works on paper all framed individually.
overall approx. 101½ x 56 in. (257.8 x 142.2 cm)

Estimate $12,000-18,000

LITERATURE
Cirrus Editions p 189; Sharon Coplan Hurowitz 40

52

JOHN BALDESSARI b. 1931
Jacob's Ladder: Love (Yellow, Red, Blue and Black and White); War (Orange, Violet, Green and Black and White), 2004
Multiple with movable parts printed on both sides of six aluminum panels, contained in anodized aluminum frame and base, with electric motor and gear system, incised with signature, dated '04' and stamp numbered 28/50 on the back of base, with edition information on the underside, Edition No. 29, published by Deutsche Guggenheim, Berlin.
29 x 11⅞ x 7⅛ in. (73.7 x 30.2 x 18.1 cm)

Estimate $10,000-15,000

LITERATURE
Sharon Coplan Hurowitz 136

LOVE (one side)

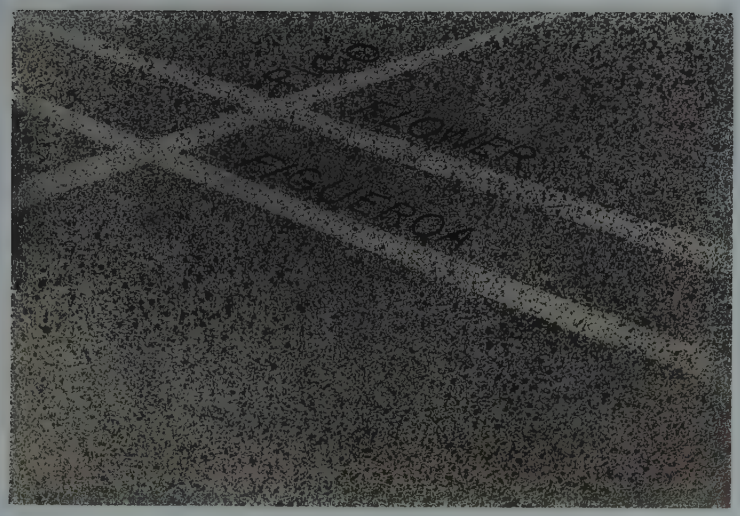
WAR (another side)

53

JOHN BALDESSARI b. 1931
Two Noses: Red and Green, 2005
Digital print in colors, on aluminum with embossing, mouted on wallboard (as issued), the full sheet, signed and numbered 13/15 in black pen on a label affixed to the reverse (there were also 15 artist's proofs), published by Galerie & Edition Artelier, Graz, Austria, contained in original black frame.
S. 33½ x 58¼ in. (85.1 x 148 cm)

Estimate $7,000-10,000

LITERATURE
Sharon Coplan Hurowitz 164



54

VARIOUS ARTISTS

The MOCA Portfolio, 1999-2000

The complete set of six prints, including one mezzotint, one embossing, and four etchings (one with lithograph, two with aquatint), on various papers (two with Chine collé), with full margins, all signed and numbered 34/80 in pencil (there were also various artist's proofs for all), co-published by the Museum of Contemporary Art and Lapis Press (for Ruscha, Celmins and Puryear) or Gemini G.E.L. (for Hamilton, Marden and Serra), Los Angeles (all with their respective blind or inkstamps), all contained in original red fabric-covered portfolio designed by Frank Gehry.
portfolio 31½ x 23 x 1⅜ in. (80 x 58.4 x 3.5 cm)

Estimate $25,000-35,000

LITERATURE

Samantha Rippner p. 54 (Celmins); Silke von Berswordt-Wallrabe 134 (Serra)

Including:
Vija Celmins, *Untitled (spider web)*; Ann Hamilton, *Written*; Brice Marden, *L.A. Muses*; Martin Puryear, *Untitled*; Ed Ruscha, *Pico, Flower, Figueroa*; and Richard Serra, *MOCA print*

INTERNATIONAL
9
Vatican Condones Discrimination Against Homosexuals
Concern that gay rights threaten marriage.
Youth Worker Held In Death of Son, 9
SUMMER IS FOR CHILDREN
GIVE TO THE FRESH AIR FUND
Saks Fifth Avenue

55

ROBERT GOBER b. 1954
Untitled, 1992-96
Photolithograph, on French Dur-O-Tone Paper, folded and with line of holes along the lower edge (as issued), the full sheet, signed, dated '92-96' and numbered 'Edition #21 of 40' in pencil on the reverse (there were also 10 artist's proofs), published as a special edition to benefit the Hetrick-Martin Institute, New York, framed.
S. 22¼ x 13½ in. (56.5 x 34.3 cm)

Estimate $10,000-15,000

56

SIGMAR POLKE 1941-2010
Freundinnen I / Girlfriends I, 1967
Offset lithograph, on wove paper, with full margins, signed, dated '67' and numbered 62/150 in pencil, published by Galerie h (August Haseke), Hannover, Germany, framed.
I. 18 x 23⅛ in. (45.7 x 58.7 cm)
S. 18¾ x 23⅞ in. (47.6 x 60.6 cm)

Estimate $10,000-15,000

PROVENANCE
Jörg Maas, Berlin
American Private Collection
LITERATURE
Jürgen Becker and Claus von der Osten 3

57

ANDY WARHOL 1928-1987
Liz, 1964
Offset lithograph in colors, on wove paper, with full margins, signed and dated in black ink (one of approximately 300 signed and dated), published by Leo Castelli Gallery, New York, the colors fresh and bright, framed.
I. 21⅞ x 21⅞ in. (55.6 x 55.6 cm)
S. 22⅞ x 23 in. (58.1 x 58.4 cm)

Estimate $40,000-60,000

PROVENANCE
Sotheby's New York, May 3 & 4, 2007, lot 631
Gary Bruder, New York
Miller Block Gallery, Boston
Private Collection, New York
LITERATURE
Frayda Feldman and Jörg Schellmann 7

Tuesday, January 11, 1977
....my opening at Castelli... there was the big "Hammer & Sickle" and eight small ones. David Whitney, Philip Johnson, David White were there. Paulette Goddard arrived, she said wanted me to do her a hammer and Sickle pin. ...Bianca arrived in the dress from Halston's window that Victor had foot-printed.... Bianca wanted poppers but nobody had any. Halston came in with a little painting Elizabeth Taylor had done for me because she didn't come down—he'd just been with her. When I think about that I'm really disappointed—it would have been so great if Liz Taylor had come to the opening. That would have made it something wouldn't it?

Pat Hackett, *The Andy Warhol Diaries* p. 14

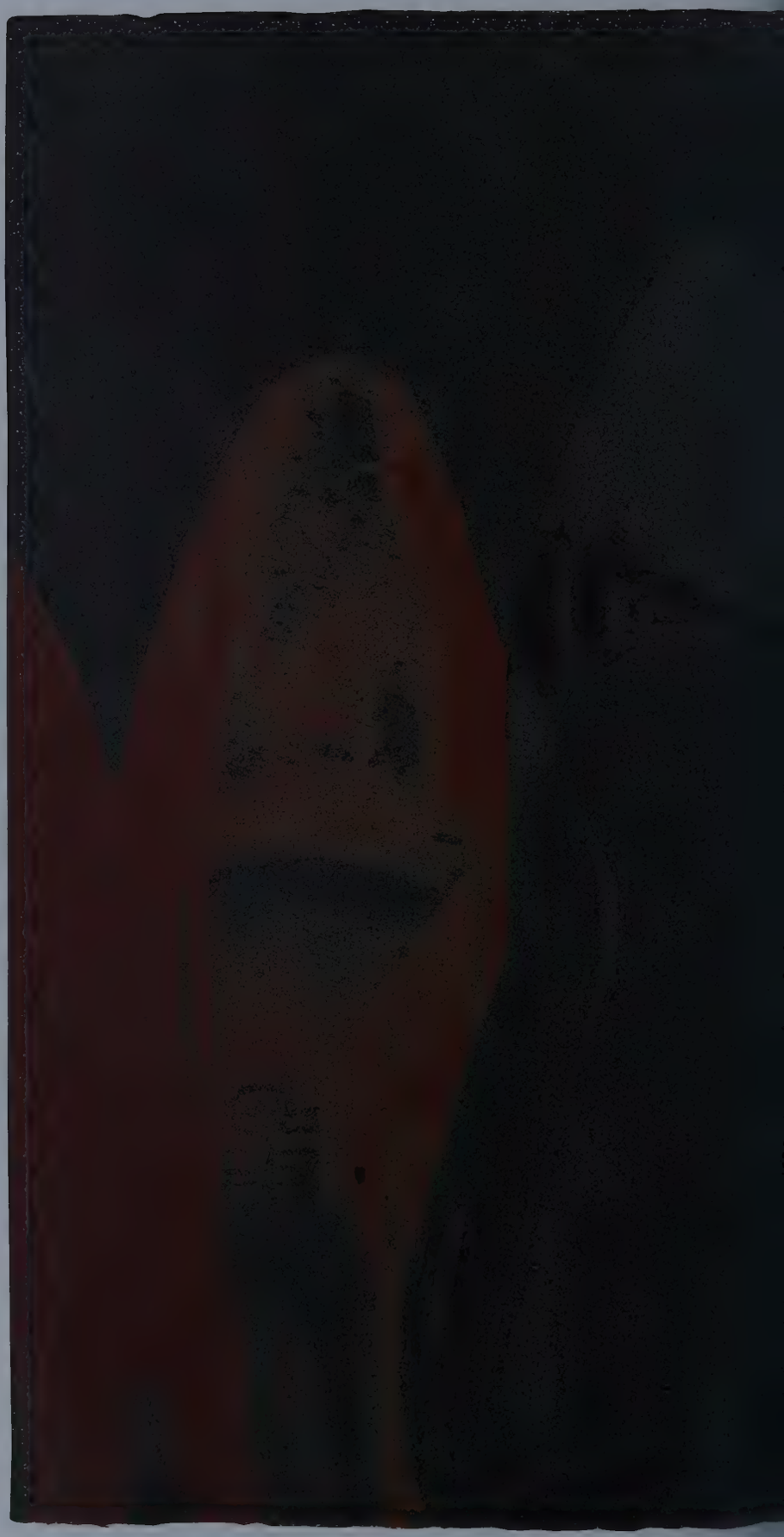
58

ANDY WARHOL 1928-1987
Shoes, 1980
Screenprint in colors with diamond dust, on Arches Aquarelle paper, the full sheet, signed and numbered 'AP 2/10' in pencil (one of 10 artist's proofs, the edition was 60), published by the artist (with his copyright inkstamp on the reverse), framed.
S. 39¾ x 59¼ in. (101 x 150.5 cm)

Estimate $60,000-90,000

PROVENANCE
The Estate of Andy Warhol, New York
The Estate of Jeffrey Ruesch, New York
Private Collection, New York

LITERATURE
Frayda Feldman and Jörg Schellmann 257



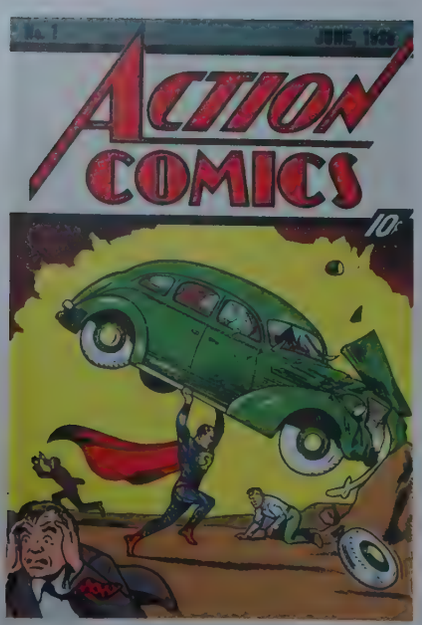
TONY

59

ANDY WARHOL 1928-1987
Superman, from Myths, 1981
Screenprint in colors with diamond dust, on Lenox Museum Board, the full sheet, signed and numbered 138/200 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their inkstamp on the reverse), framed.
S. 37⅞ x 37⅞ in. (96.2 x 96.2 cm)

Estimate $100,000-150,000

LITERATURE
Frayda Feldman and Jörg Schellmann 260



Joe Shuster (art) and Jack Adler (color), cover of *Action Comics* No. 1, June 1938, DC Comics

60

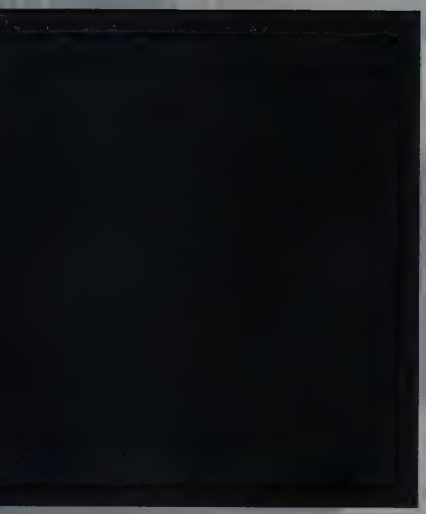
ANDY WARHOL 1928-1987
Flash - November 22, 1963, 1968
The complete set of 11 screenprints in colors, on wove paper, the full sheets, with colophon and Teletype text, ten prints signed in blue ball-point pen on the reverse, the colophon signed and numbered 81 from the edition of 200 on the front and inscribed 'to Charles Rydell with love Andy Warhol' on the reverse in blue ball-point pen, one folder signed and inscribed 'to Jerome Hill Andy Warhol' (there was also an edition of 26 in Roman numerals), published by Racolin Press, Inc., Briarcliff Manor, New York, contained in original linen-covered hardcover folder, screenprinted in silver, lacking Plexiglas box.
S. 22¼ x 22 in. (56.5 x 55.9 cm)

Estimate $50,000-70,000

LITERATURE
Frayda Feldman and Jörg Schellmann 32-42

"For years Warhol couldn't let go of the John F. Kennedy assassination and the events around it. He kept returning to related images, especially of Jacqueline Kennedy, which became some of his best known paintings. Finally, as if in a bid for closure, he printed a portfolio of the pictures he collected, titled it *Flash—November 22, 1963* and put one of that day's stunner headlines, 'President Shot Dead' on the cover."

HOLLAND COTTER *POP RIDES THE NEWS CYCLE*, NEW YORK TIMES, OCTOBER 20, 2011



UNITED STA
SCENE
TAKE
EXT.
INT

61

ANDY WARHOL 1928-1987
Camouflage, 1987
The complete set of eight screenprints in fluorescent colors, on Lenox Museum Board, the full sheets, all signed by the executor, titled, inscribed 'REG ED.' and numbered 63/80 in pencil on the reverse on the stamped certificate of authenticity (there were no artist's proofs), published by the artist, all framed.
all S. 38 x 38 in. (96.5 x 96.5 cm)

Estimate $80,000-120,000

LITERATURE
Frayda Feldman and Jörg Schellmann 406-413

Military camouflage patterns influenced fashion and art from the time of the First World War onwards. Gertrude Stein recalled the cubist artist Pablo Picasso's reaction around 1915:

"I very well remember at the beginning of the war being with Picasso on the boulevard Raspail when the first camouflaged truck passed. It was at night, we had heard of camouflage but we had not seen it and Picasso amazed looked at it and then cried out, yes it is we who made it, that is cubism." Gertrude Stein in *From Picasso*, 1938

Bertram Park, *Chelsea Arts Club Dazzle Ball*, 1919, photograph

Stephen Sprouse, *suit*, 1988.
The Costume Institute at The Metropolitan Museum.

62

ANDY WARHOL 1928-1987
Self-Portrait, 1966
Offset lithograph, on silver coated paper, with full margins, signed, dated '66' and numbered 6/300 in black ink on the reverse, published by Leo Castelli Gallery, New York, framed.
I. 21⅞ x 20¼ in. (55.6 x 51.4 cm)
S. 23 x 22⅞ in. (58.4 x 58.1 cm)

Estimate $12,000-18,000

LITERATURE
Frayda Feldman and Jörg Schellmann 16

63

ANDY WARHOL 1928-1987
After the Party, 1979
Screenprint in colors, on Arches 88 paper, the full sheet, signed and numbered 522/1000 in pencil (there were also 30 artist's proofs), published by Grosset and Dunlap, Inc., New York, framed.
S. 21⅛ x 30⅜ in. (54.2 x 77.2 cm)

Estimate $10,000-15,000

LITERATURE
Frayda Feldman and Jörg Schellmann 183

64

ANDY WARHOL 1928-1987
Truck, 1985
Screenprint in colors, on Lenox Museum Board, the full sheet, signed and numbered 28/60 in pencil (there were also 15 artist's proofs), published by Hermann Wünsche, Bonn, Germany, framed.
S. 39⅜ x 39⅜ in. (100 x 100 cm)

Estimate $12,000-18,000

LITERATURE
Frayda Feldman and Jörg Schellmann 369

65

CLAES OLDENBURG b. 1929
Fire Plug Souvenir - Chicago, August 1968, 1968
Plaster sculpture painted in red, signed with initials, numbered 26/100 in black marker, and stamp incised with initials, 'Chicago' and 'August 1968' on the underside (there were also an unknown number of artist's proofs), published by Richard Feigen Gallery, Chicago.
8 x 7¼ x 6 in. (20.3 x 18.4 x 15.2 cm)

Estimate $8,000-12,000

LITERATURE
Claes Oldenburg *Multiples in Retrospect 1964-1990* no. 10

66

ROY LICHTENSTEIN 1923-1997
Weisman Award (Yellow Brushstroke), 1991
Cast bronze sculpture with patina and enamel paint, stamp numbered 9 on the bottom of the base (from the initial Malone casting of 19: 13 numbered edition pieces and 6 lettered A-F), commissioned by the Frederick R. Weisman Art Foundation and produced by Gemini G.E.L., Los Angeles (with their stamp on the underside)
11 x 13 x 4 in. (27.9 x 34.3 x 11.4 cm)

Estimate $80,000-120,000

LITERATURE
Gemini G.E.L. 1997

[illegible] in the original [illegible] cast[illegible] [illegible] 1995 by the Frederick R. Weisman Foundation. There were two [illegible] other [illegible], including [illegible] 2012, although as of [illegible] has not [illegible] [illegible]

Hans Namuth, *Roy Lichtenstein in the studio*, 1991

67

ROY LICHTENSTEIN 1923-1997
Modern Head Relief, 1970
Brass edition relief sculpture, incised signed, dated '70' and numbered 67/100 on a plaque affixed to the reverse (there were also 5 trial proofs), published by Gemini G.E.L., Los Angeles (with their stamp).
24 x 17¾ x ¾ in. (61 x 45.1 x 1.9 cm)

Estimate $30,000-40,000

LITERATURE
Gemini G.E.L. 247

68

ROY LICHTENSTEIN 1923-1997
Portrait, From Brushstroke Figures Series, 1989
Lithograph, waxtype, woodcut and screenprint in colors, on Saunders Waterford paper, with full margins, signed, dated '89' and numbered 57/60 in pencil (there were also 8 artist's proofs), co-published by Waddington Graphics, Ltd., London and Graphicstudio, University of South Florida, Tampa (with their blindstamp), framed.
I. 49⅝ x 31⅛ in. (126 x 81 cm)
S. 52¼ x 33⅞ in. (132.7 x 86 cm)

Estimate $12,000-18,000

LITERATURE
Mary Lee Corlett 229; Graphicstudio 82

Dick Giordano, cell from *The Painting: Strange Suspense Stories #72,* Charlton Comics Group, October 1964

69

ROY LICHTENSTEIN 1923-1997
Water Lily, 1993
Screenprint in colors, on Lana Royal paper, with full margins, signed, dated '93' and numbered 92/130 in pencil (there were also 28 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
I. 12¼ x 17 in. (31.1 x 43.2 cm)
S. 18¼ x 22⅞ in. (46.4 x 58.1 cm)

Estimate $10,000-15,000

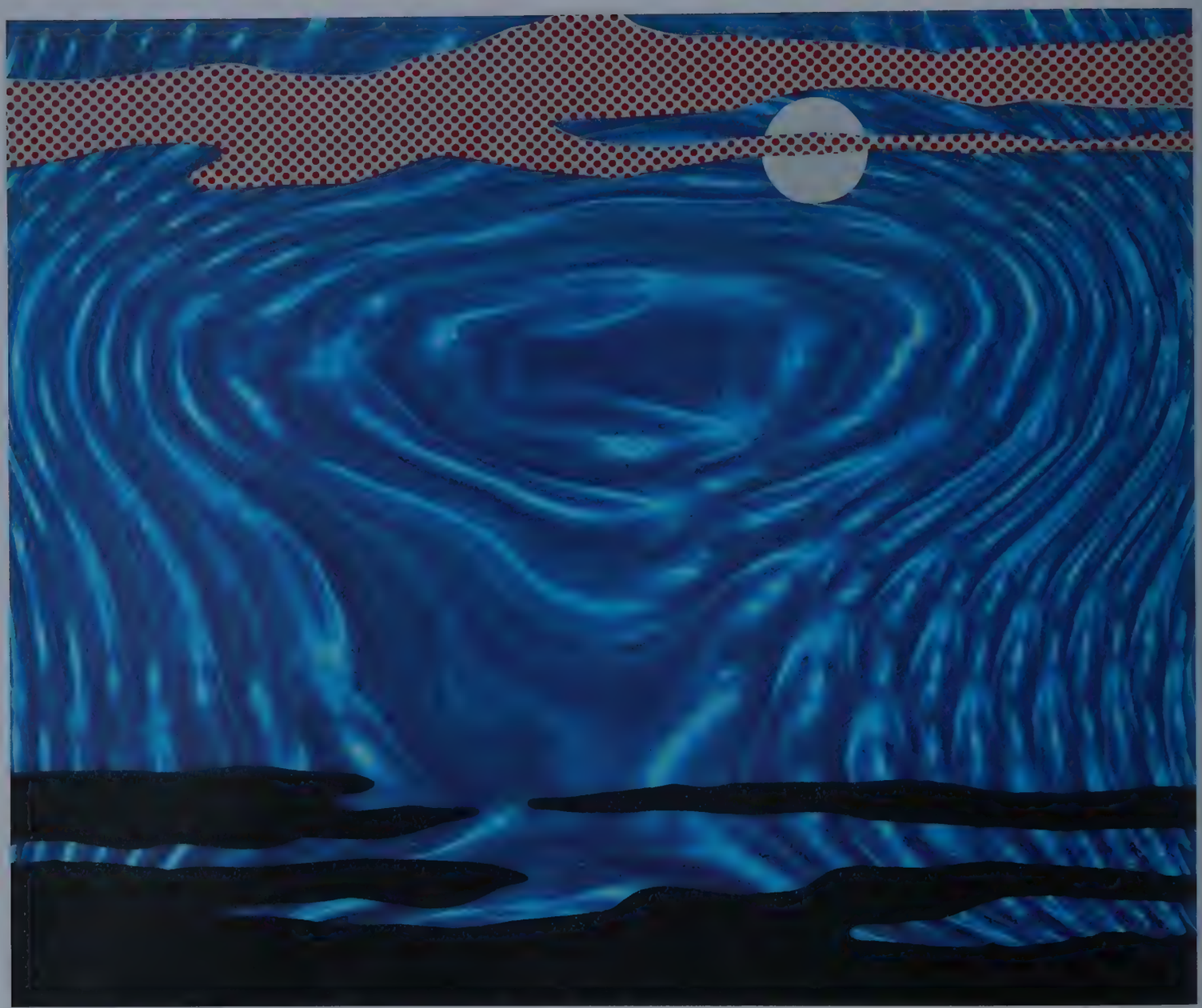
LITERATURE
Gemini G.E.L. 1582; Mary Lee Corlett 287

70

ROY LICHTENSTEIN 1923-1997
Tiltled, 1996
Screenprint in colors, on Coventry Rag paper, with full margins, signed, dated '96' and numbered 'AP 8/25' in pencil (an artist's proof, the edition was 175), co-published by the artist and Ronald Feldman Fine Arts, Inc., New York, to benefit the Campaign for Freedom of Expression, framed.
I. 24 x 32½ in. (61 x 82.6 cm)
S. 31½ x 39½ in. (80 x 100.3 cm)

Estimate $12,000-18,000

LITERATURE
Mary Lee Corlett 307



71

ROY LICHTENSTEIN 1923-1997
Moonscape, from 11 Pop Artists, Volume I, 1965
Screenprint in colors, on blue Rowlux, the full sheet, signed and annotated 'V' in pencil on the reverse (one of 50 proofs in Roman numerals, the edition was 200), published by Original Editions, New York, framed.
S. 19⅞ x 23⅞ in. (50.5 x 60.6 cm)

Estimate $12,000-18,000

LITERATURE
Mary Lee Corlett 37

72

ROY LICHTENSTEIN 1923-1997
Still Life with Pitcher and Flowers, 1974
Lithograph and screenprint in colors, on Rives BFK paper, with full margins, signed, dated '74' and numbered 67/100 in pencil (there were also 10 artist's proofs), co-published by Multiples, Inc., and Castelli Graphics, New York (with their inkstamp on the reverse), framed.
I. 30⅛ x 45⅛ in. (76.5 x 114.6 cm)
S. 36¾ x 51⅝ in. (93.3 x 131.1 cm)

Estimate $10,000-15,000

LITERATURE
Mary Lee Corlett 130

73

SOLD TO BENEFIT THE FRANKLIN FURNANCE ARCHIVE

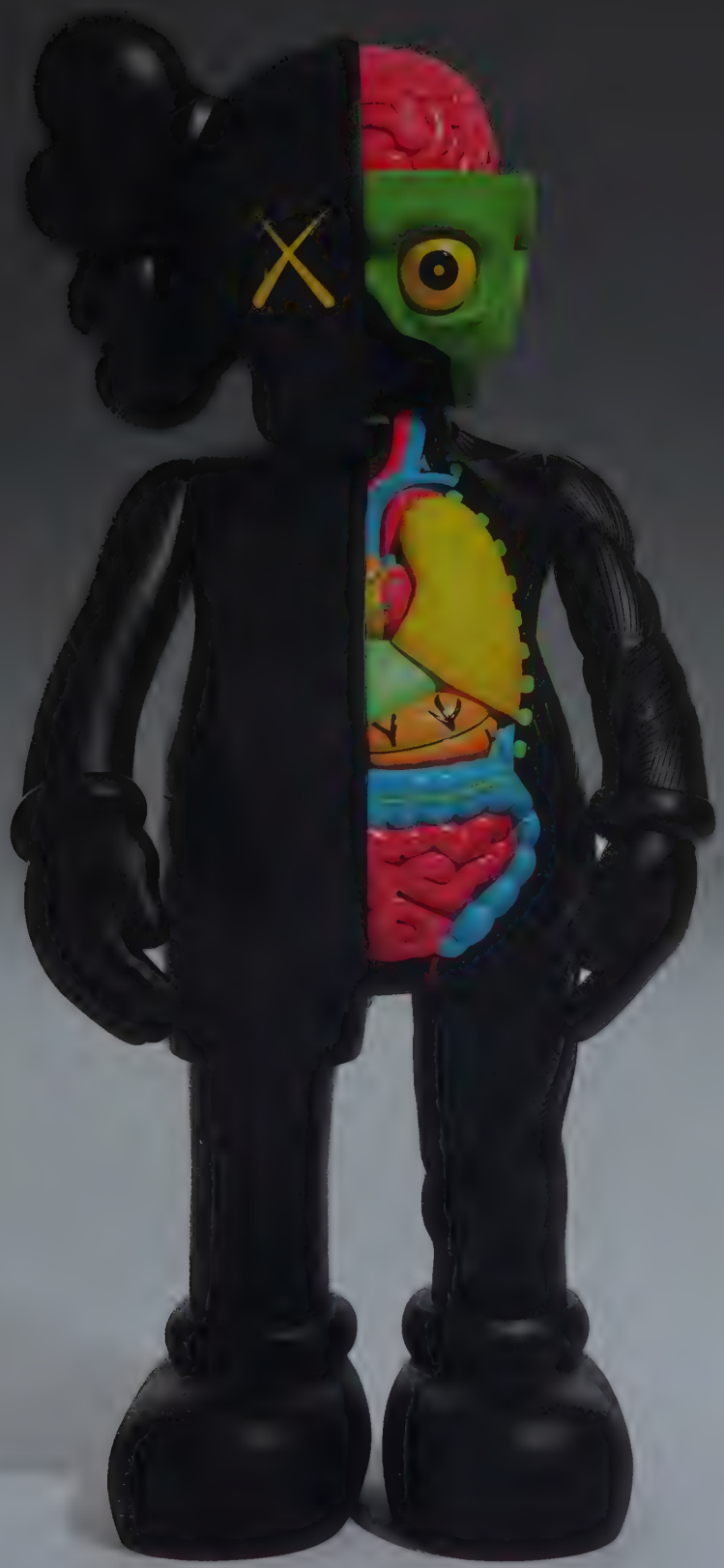
TOM OTTERNESS b. 1952

Free Speech, 2008

Bronze sculpture, incised with signature, dated '2008' and numbered 6/9, published to benefit the Franklin Furnace Archive, Inc., Brooklyn, New York.

7 x 3 x 2½ in. (17.8 x 7.6 x 6.4 cm)

Estimate $8,000-12,000



74

KAWS b. 1974
Four Foot Companion, 2009
Cast vinyl sculpture painted in colors, from the edition of 100, stamped '©KAWS..2009' and 'MEDIACOM TOY 2009' on the underside.
50 x 24 x 15 in. (127 x 61 x 38.1 cm)

Estimate $10,000-12,000

75

TOM WESSELMANN 1931-2004
Monica Nude with Lichtenstein, 2002
Screenprint in colors, on Museum Board paper, with full margins, signed and numbered 'PP 4/6' in pencil (a printer's proof, the edition was 60 and 8 artist's proofs), published by Cooper Square Prints, New York, framed.
I. 27 x 42½ in. (68.6 x 108 cm)
S. 36 x 49¼ in. (91.4 x 125.1 cm)

Estimate $12,000-18,000

76

ROBERT COTTINGHAM b. 1935

American Signs, 2009

The complete set of 12 screenprints in colors, on wove paper, with full margins, all signed, dated '2009', titled and numbered 35/100 in pencil, published by American Images Atelier, New York, all contained in original gray silk-covered box with artist and title embossed with gold foil.

40⅛ x 39⅛ in (101.9 x 99.4 cm)

Estimate $15,000-25,000

LOVE
LOVE
LOVE
LOVE
LOVE
LOVE

77

ROBERT INDIANA b. 1928
Book of Love Suite, 1996
The complete set of 12 screenprints in colors, on A.N.W. Crestwood Museum Edition paper, with full margins, with accompanying 12 poems, all signed, dated '96' and numbered 151/200 in pencil (there were also 50 artist's proofs), all poems signed and numbered in pencil, published by American Image Editions, New York, all contained in original brown paper-covered portfolio.
26 x 21 in. (66 x 53.3 cm)

Estimate $40,000-60,000

78

ROBERT INDIANA b. 1928
American Dream, 1997
The complete set of 30 screenprints in colors, on wove paper, with full margins, six loose and 24 prints bound (as issued), with title page, text, poems by Robert Creeley, and photographic illustrations, six prints signed and numbered 271/395 in pencil, numbered in pencil on the title page (there were also 30 artist's proofs), published by Marco Fine Arts Contemporary Atelier, El Segundo, with their Certificate of Authenticity, all contained in the original black leather binding with the artist's name in red on the front and spine.
22⅜ x 17⅜ in. (56.8 x 44.1 cm)

Estimate $8,000-12,000

79

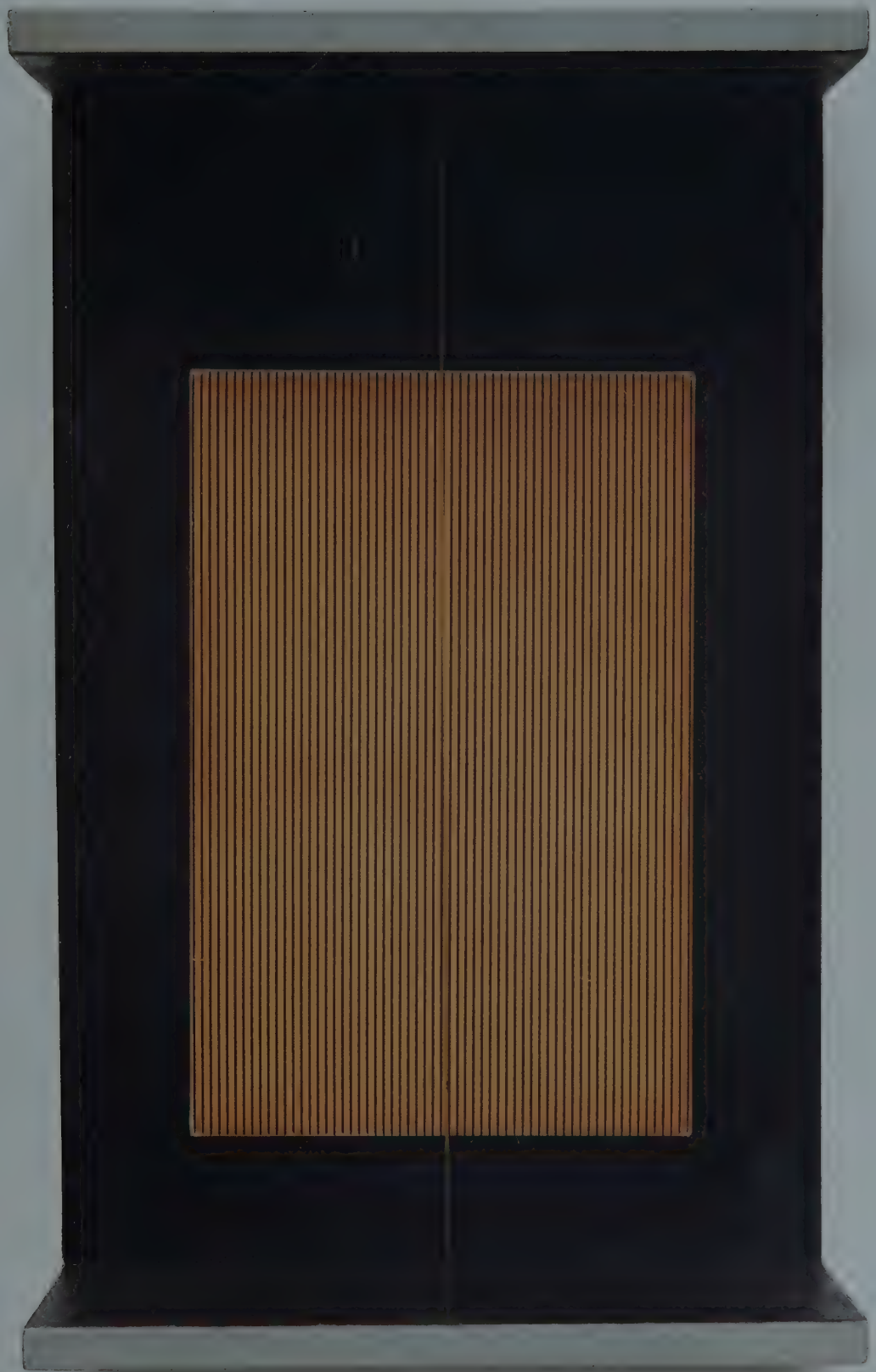
RUSSELL YOUNG b. 1960
Marilyn Desire, 2010
Screenprint in colors with diamond dust, on linen, signed, titled, dated '2010' and annotated 'white + indigo' in pencil on the reverse (one of six 'RY' proofs, the edition was 7), published by Bankrobber, London, supported by a wood stretcher.
64 x 48 in. (162.6 x 121.9 cm)

Estimate $10,000-15,000

80

KENNETH NOLAND 1924-2010
Quartet I-IV, 2001
The complete set of four iris prints in colors with screenprint varnish, on Somerset Velvet paper, with full margins, signed on the reverse, annotated sequentially 'I'-'IV' and numbered 18/35 in pencil (there were also 12 artist's proofs), published by Ameringer, Howard, Yohe, New York (with their blindstamp), all framed.
all I. 12⅜ x 41¾ in. (31.4 x 106 cm)
all S. 15⅞ x 44¾ in. (40.3 x 113.7 cm)

Estimate $12,000-18,000



81

JESÚS RAFAEL SOTO 1923-2005
Light Trap (Piège de lumière), 1965
Multiple comprised of wood, nylon and printed paper, numbered 46/100.
18⅝ x 11½ x 5½ in. (47.3 x 29.2 x 14 cm)

Estimate $15,000-20,000

82

PROPERTY FROM A PRIVATE COLLECTION

DAN FLAVIN 1933-1996

Untitled, 1994

The complete set of three aquatints in colors with yarn, printed on both sides of handmade Twinrocker paper, the full sheets, curled and stitched (as issued), all signed, dated '1994' and numbered 10 of 15 in pencil (there were also 6 artist's proofs), published by Edition Schellmann, Munich and New York, all contained in original artist specified Plexiglas cases.

all 29½ x 8½ x 7 in. (74.9 x 21.6 x 17.8 cm)

all cases: 32 x 21 x 9 in. (81.3 x 53.3 x 22.9 cm)

Estimate $20,000-30,000

83

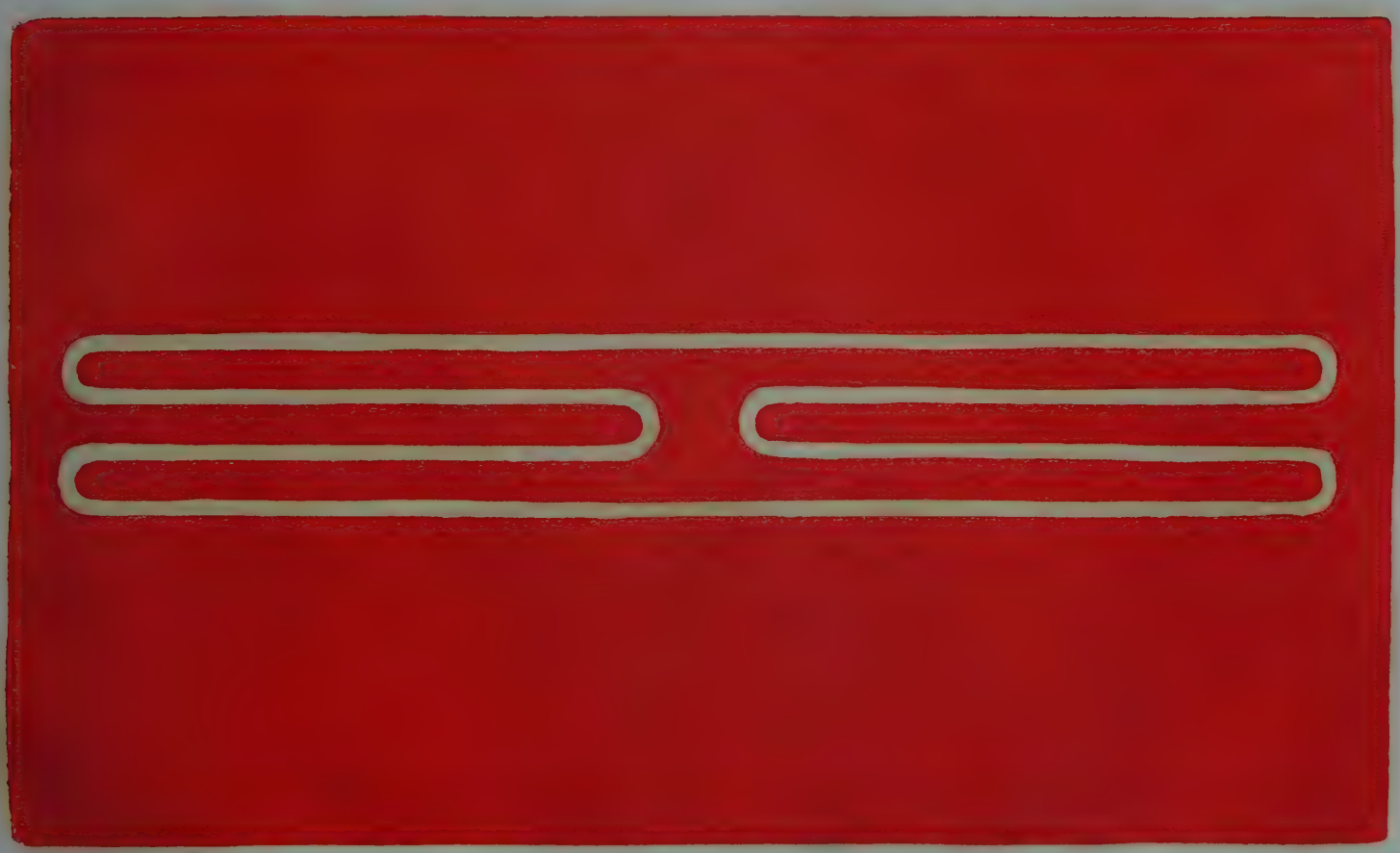
DONALD JUDD 1928-1994
Untitled, 1961-78
Woodcut in cadmium red, on offset paper, with full margins, signed and numbered 22/25 in pencil (from the portion of the edition in red, numbers 1/25-10/25 also with maroon gouache, there were also 3 artist's proofs), published by Edition der Galerie Heiner Friedrich, Munich, framed.
I. 10⅛ x 16⅞ in. (25.7 x 42.9 cm)
S. 13⅞ x 20¾ in. (35.2 x 52.7 cm)

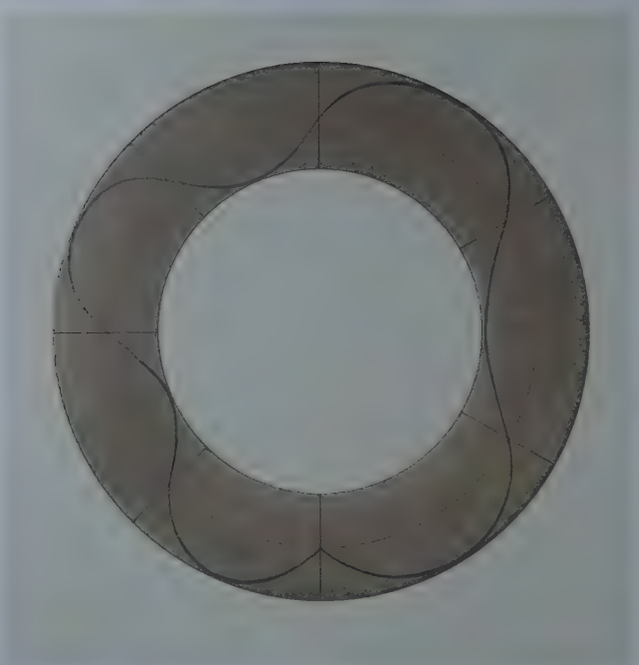
Estimate $20,000-30,000

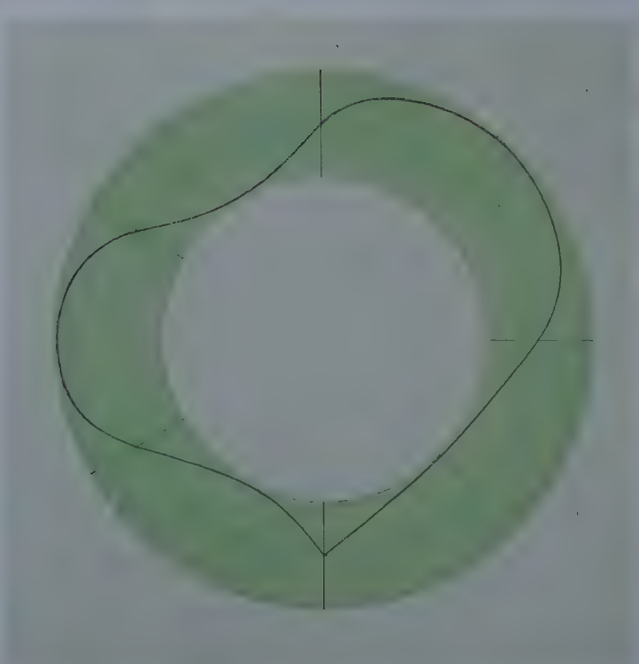
LITERATURE
Jörg Schellmann and Mariette Josephus Jitta 26

By 1960 Judd began working with his father Roy C. Judd who had started carving the woodblocks and printing his son's graphic work himself. A longtime woodworking hobbyist, he also worked with his son on the fabrication of the early relief paintings and three-dimensional objects (Donald Judd stopped making paintings after 1962). He routed the plywood for paintings and blocks of wood for prints and typically share identical shapes.

Richard Haas, *Donald Judd's Building*, 1970, etching.
Please see lot 199 of Day Editions







84

ROBERT MANGOLD b. 1937
Ring A; Ring B; and Ring C, 2008
The complete set of three etchings in colors, on wove paper, with full margins, all signed, annotated 'A-C' respectively and numbered 24/35 in pencil (there were also 12 artist's proofs), published by Pace Editions, Inc., New York, all unframed.
all I. 24⅝ x 24⅝ in. (62.5 x 62.5 cm)
all S. 30½ x 29¼ in. (77.5 x 74.3 cm)

Estimate $8,000-12,000

85

BRICE MARDEN b. 1938
Beyond Eagles Mere, 2001
Etching in colors and lithograph, on Somerset Satin paper, with full margins, signed, dated '07' and numbered 40/45 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
I. 17 x 26 in. (43.2 x 66 cm)
S. 22 x 30 in. (55.9 x 76.2 cm)

Estimate $10,000-15,000

PROVENANCE
Miller Block Gallery, Boston
Private Collection, New York
LITERATURE
Gemini G.E.L 1871

86

RICHARD SERRA b. 1939
Weight and Measure, 1993
Etching and aquatint, on Arches Cover paper, the full sheet, signed, dated '93' and numbered 38/45 in pencil (there were also 20 artist's proofs), published by Tate Gallery, London, framed.
S. 67 x 31¼ in (170.2 x 79.4 cm)

Estimate $10,000-15,000

LITERATURE
Silke von Berswordt-Wallrabe 95

87

RICHARD SERRA b. 1939
Extension #1; and Extension #2, 2004
Two etchings, on Somerset paper, the full sheets, both signed, dated '04' and numbered 2/58 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L, Los Angeles (with their blindstamps), both framed.
both S. 46½ x 34¾ in. (118.1 x 88.3 cm)

Estimate $10,000-15,000

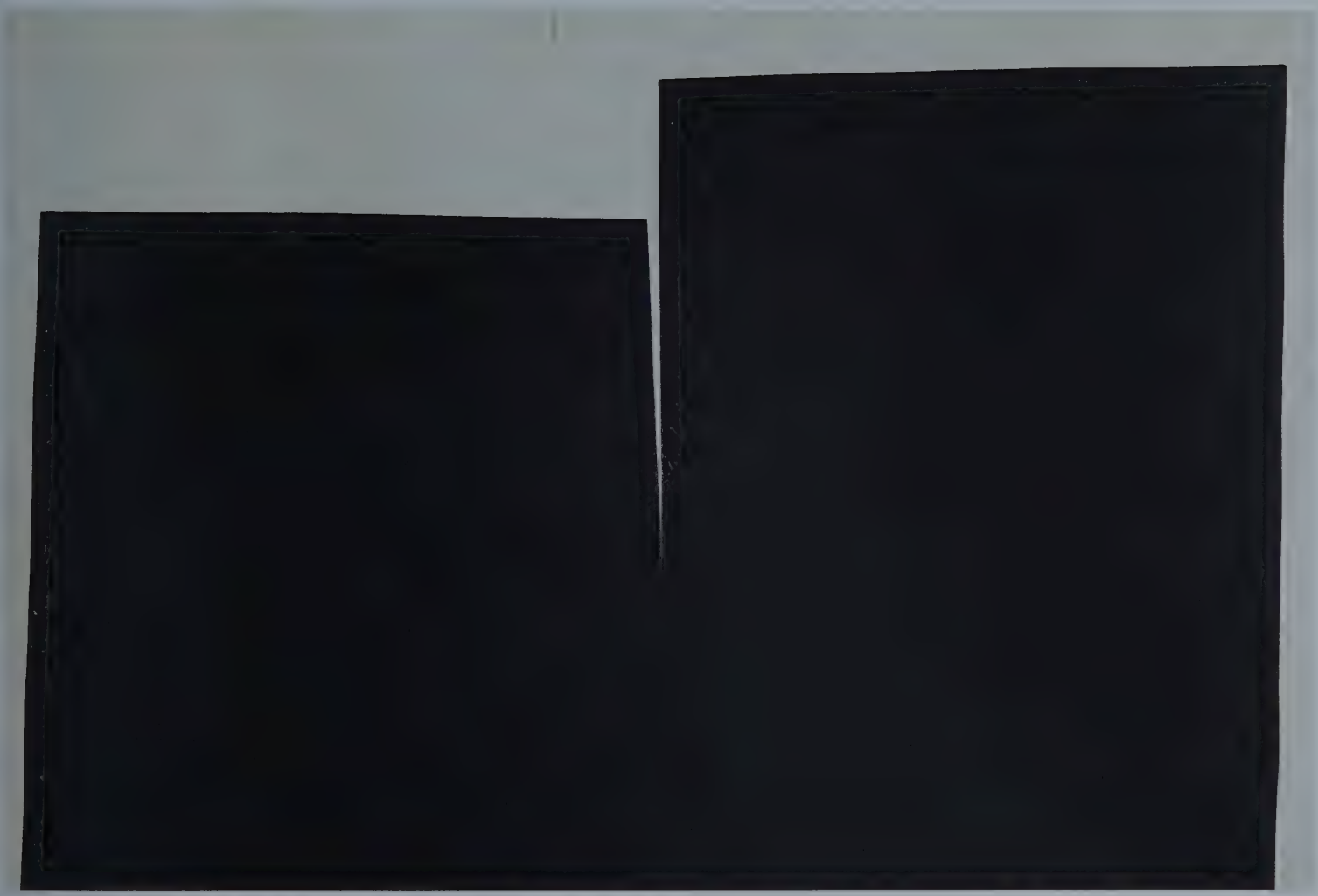
LITERATURE
Gemini G.E.L. 2000 and 2001; Silke von Berswordt-Wallrabe 179 and 180

88

RICHARD SERRA b. 1939
Tujunga Blacktop, 1985
Paintstick and screenprint, on Arches Cover paper, the full sheet, signed, dated '84' and numbered AP 3/7 in pencil (an artist's proof, the edition was 28), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 59¾ x 52¼ in. (151.8 x 132.7 cm)

Estimate $8,000-12,000

LITERATURE
Gemini G.E.L. 1217; Silke von Berswardt-Wallrabe 33



89

RICHARD SERRA b. 1939
Vive la Vive la, 1989
Woodcut, on Arches 88 paper, the full sheet, signed with initials, dated '89' and annotated 'ap 19' in pencil (one of 23 artist's proofs, the edition was 100), published by Centre National des Arts Plastiques, Ministère de la Culture, Paris, framed.
S. 48 x 71¾ in. (121.9 x 182.2 cm)

Estimate $7,000-9,000

LITERATURE
Silke von Berswordt-Wallrabe 49

90

PROPERTY FROM A PRIVATE COLLECTION

JOSEF ALBERS 1888-1976

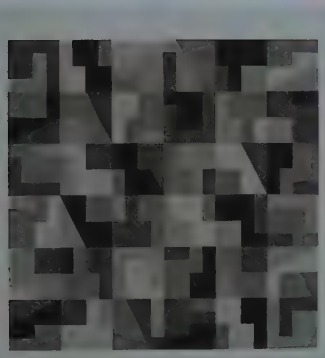
Formulation Articulation I and II, 1972

The complete set of 127 screenprints in colors, on 66 sheets of wove paper, each folded (as issued), with full margins, numbered 513 of 1000, co-published by Harry N. Abrams Inc., New York, and Ives Sillman Inc., New Haven, contained in two original linen-covered gray portfolios and slip case.
20¾ x 15¾ in. (52.7 x 40 cm)

Estimate $5,000-7,000

LITERATURE Brenda Danilowitz Appendix C

91



91

THIS LOT IS SOLD WITH NO RESERVE

NORMAN IVES 1923-1978

BA-2; BA-3; and BA-5, 1970

Three screenprints in colors, on wove paper, with full margins, all signed, titled, dated '1970' and numbered 50/100 in pencil, published by Ives-Sillman, New Haven (with their blindstamp), unframed.
all I. 11⅞ x 11⅞ in. (30.2 x 30.2 cm)
all S. 17⅞ x 17⅞ in. (45.4 x 45.4 cm)

Estimate $800-1,200 •

An artist in his own right, in 1958 Norman Ives partnered with his colleague at Yale Sewell Sillman, to create the publishing company Ives-Sillman, Inc., in New Haven Connecticut. Over the next 15 years, the publishing company produced a number of important screenprint portfolios and prints by leading artists of the time, including Josef and Anni Albers, Ad Reinhardt, Dieter Rot, Piet Mondrian, Jean Dubuffet, Willem de Kooning, Romare Bearden, Jacob Lawrence and many others.

92

92

SOL LEWITT 1928-2007

Arcs and Bands in Color, 1999

Screenprint in colors, on Arches 88 paper, with full margins, signed and numbered 8/50 in pencil (there were also 10 artist's proofs), published by Edition Schellmann, New York, framed.
I. 30¼ x 38 in. (76.8 x 96.5 cm)
S. 31¼ x 39¼ in. (79.4 x 99.7 cm)

Estimate $1,500-2,000

LITERATURE Barbara Krakow Gallery 1999.10

PHILLIPS

DAY EDITIONS

SALE INFORMATION

NEW YORK, 28 APRIL 2014 at 11AM

AUCTION & VIEWING LOCATION
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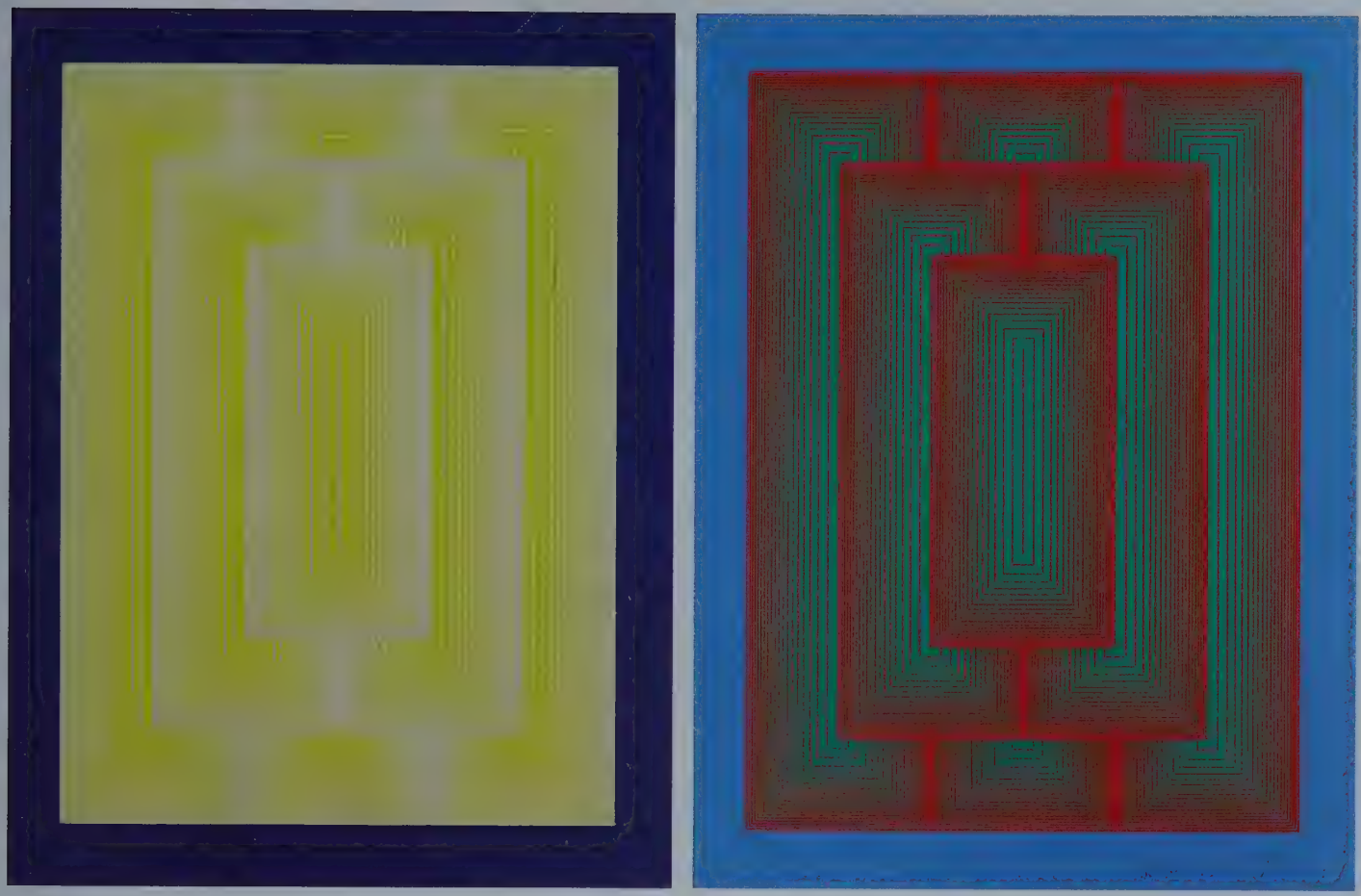
jkang@phillips.com

Opposite Sarah Charlesworth, *Tartan* (detail, one plate), 1986, lot 236

93



93

RICHARD ANUSZKIEWICZ b. 1930
Reflections III, White Line; and Reflections III, Red Line, 1979
Two screenprints hand-painted in acrylic, on Masonite, both signed, dated '1979' and numbered 'A.P. 6/15' in pencil (the edition was 60 and there were 3 hors commerce impressions), published by Editions Lassiter Meisel, New York, both framed.
both 60⅝ x 46¾ in. (154 x 118.7 cm)

Estimate $5,000-7,000

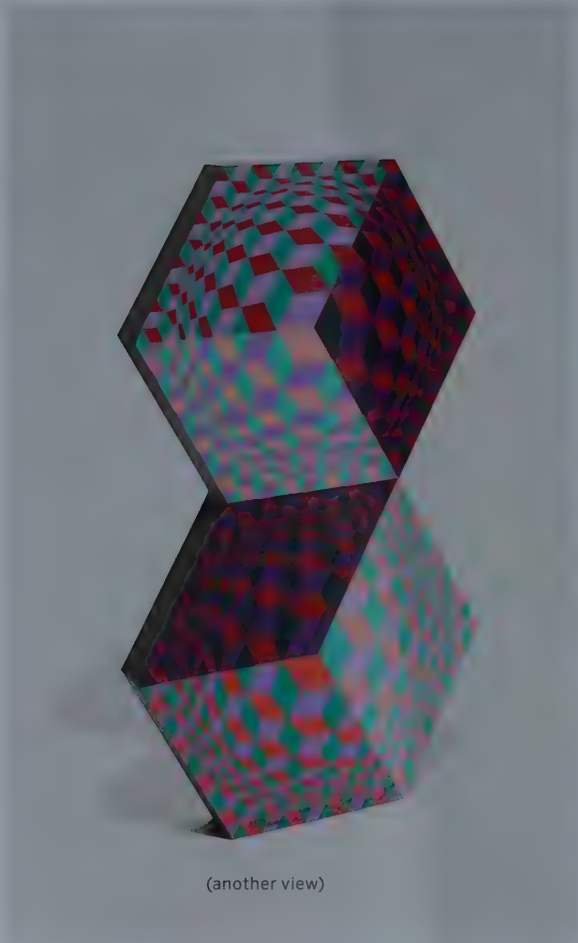
94

94

KENNETH NOLAND 1924-2010
Twin Planes, 1969
Screenprint in colors, on canvas mounted to panel (as issued), the full sheet, presumably from the edition of 200, co-published by Sarah Lawrence Art Press and Chiron Press Inc., New York, laid down to mat board, framed.
S. 6¼ x 58⅞ in. (15.9 x 149.5 cm)

Estimate $3,000-5,000

95



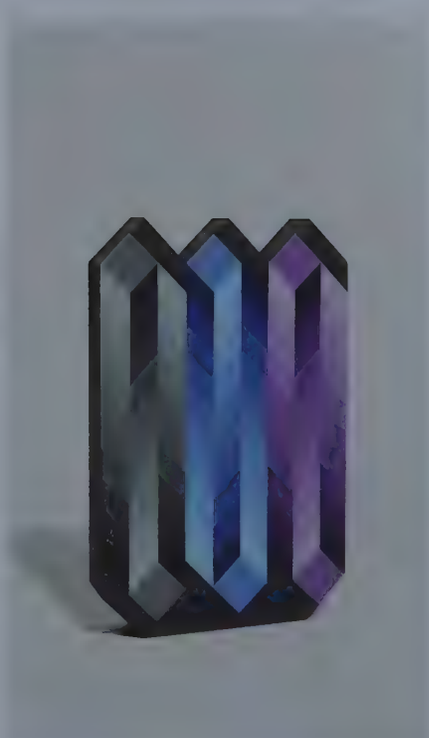
(another view)

95

VICTOR VASARELY 1906-1997
Kettes, 1988
Wood multiple hand-painted in colors, signed and numbered 98/175 in black ink.
27 x 15½ x 2⅛ in. (68.6 x 39.4 x 5.4 cm)

Estimate $4,000-6,000

96



(another view)

96

VICTOR VASARELY 1906-1997
Gestalt -P, circa 1985
Wood multiple hand-painted in colors, signed and numbered 42/100 in black ink.
14⅞ x 9⅜ x 1⅞ in. (37.8 x 23.8 x 4.8 cm)

Estimate $3,000-4,000

97

VICTOR VASARELY 1906-1997
Kezdi, 1975
Wood multiple hand-painted in colors, signed and numbered 86/100 in black ink, published by Circle Fine Arts, Chicago.
16⅜ x 15¼ x 1⅞ in. (41.6 x 38.7 x 4.8 cm)

Estimate $3,500-4,500

97

(another view)

98

98

VICTOR VASARELY 1906-1997
NBC 35, circa 1970
Wood multiple with plastic collage in colors, signed in white paint, titled and numbered 16/50 in black ink on label affixed to the underside, published by Editions Pyra AG, Zumikon, Switzerland.
25¾ x 4 x 4 in. (65.4 x 10.2 x 10.2 cm)

Estimate $1,500-2,500

99

(another view)

99

VICTOR VASARELY 1906-1997
Stèle, circa 1988
Wood multiple hand-painted in colors, signed and numbered 58/100 in black ink.
12 x 7⅝ x 1⅞ in. (30.5 x 19.4 x 4.8 cm)

Estimate $2,000-3,000

100

100

ELLSWORTH KELLY b. 1923
Blue White Red, 1970-71
Lithograph in colors, on Arjomari paper, with full margins, signed and numbered 21/54 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
I. 32 x 12¾ in. (81.3 x 32.4 cm)
S. 42¼ x 29¾ in. (107.3 x 75.6 cm)

Estimate $3,000-5,000

LITERATURE Gemini G.E.L. 265; Richard Axsom 74

101

ELLSWORTH KELLY b. 1923
Green Curve with Radius of 20', from For Meyer Schapiro, 1974
Lithograph in colors with embossing, on Special Arjomari paper, with full margins, signed and numbered from the edition of 100 in pencil (there were also 25 artist's proofs), published by Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York, framed.
I. 24 x 24 in. (61 x 61 cm)
S. 36¾ x 36 in. (93.3 x 91.4 cm)

Estimate $2,500-3,500

LITERATURE Gemini G.E.L. 527; Richard Axsom 101

101

102

102

ELLSWORTH KELLY b. 1923
Diptych: Dark Blue/Dark Green, 2001
The complete set of two lithographs in colors, on Rives BFK paper, with full margins, both signed, annotated 'A/B' and 'B/B' respectively and numbered 45/45 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps and accompanying signed print documentation), both framed.
a l. 26⅞ x 25⅞ in. (68.4 x 66 cm)
b l. 26⅞ x 26¾ in. (68.3 x 67.8 cm)
both S. 41⅛ x 39⅞ in. (104.6 x 101.3 cm)

Estimate $6,000-8,000

LITERATURE Gemini G.E.L. 1889; Richard Axsom 298

103

103

THIS LOT IS SOLD WITH NO RESERVE
LEON POLK SMITH 1906-1996
Untitled, 1968
Lithograph in colors, on Arches paper, the full sheet, signed and numbered 10/20 in pencil (there was also an artist's proof), published by Tamarind Institute, University of New Mexico (with their blindstamp), framed.
S. 29½ x 18⅝ in. (74.9 x 47.3 cm)

Estimate $800-1,200 •

LITERATURE Tamarind 2454

104

104

ROBERT MOTHERWELL 1915-1991
Put Out All Flags, 1980
Aquatint and etching in colors, on German Etching paper, with full margins, signed and numbered 15/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by the American Federation of Arts, New York, framed.
I. 11⅝ x 19¾ in (29.5 x 50.2 cm)
S. 21 x 28⅞ in (53.3 x 73.3 cm)

Estimate $7,000-10,000

LITERATURE Siri Engberg and Joan Banach 263

105

105

LEE KRASNER 1908-1984
Obsidian, 1962
Lithograph, on wove paper, with full margins, signed, titled, dated '1962' and numbered 79/85 in pencil (there were also artist's proofs), published by Rock-Hil-Uris, Inc., New York, framed.
I. 14⅝ x 19 in. (37.1 x 48.3 cm)
S. 18½ x 22⅜ in. (47 x 56.8 cm)

Estimate $2,500-3,500

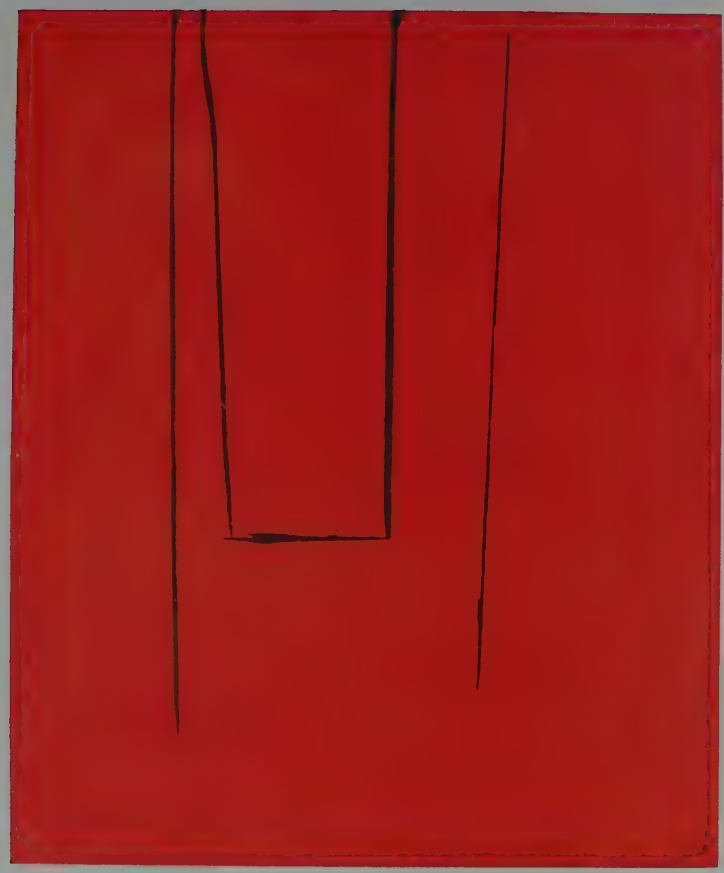
106

ROBERT MOTHERWELL 1915-1991
Untitled, 1973
Aquatint and etching in colors, on Arches paper, with full margins, signed and numbered 29/50 in pencil (there were also 10 artist proofs in Roman numerals), co-published by the artist and Dain-Schiff Gallery, New York, framed.
I. 23⅜ x 19½ in (59.4 x 49.5 cm)
S. 41 x 29¼ in (104.1 x 74.3 cm)

Estimate $4,000-6,000

LITERATURE Siri Engberg and Joan Banach 136

106



107

ROBERT MOTHERWELL 1915-1991
America - La France Variations VI, 1984
Lithograph in colors with collage, on Arches Cover paper, the full sheet, signed and numbered 56/60 in pencil (there were also 18 artist's proofs in Roman numerals), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.
S. 46 x 31¼ in. (116.8 x 79.4 cm)

Estimate $2,500-3,500

LITERATURE Siri Engberg and Joan Banach 334

108

108

HELEN FRANKENTHALER 1928-2011
Southern Exposure, 2005
Screenprint in colors, on wove paper, the full sheet, signed, dated '05' and numbered 58/128 in pencil (there were also 20 artist's proofs), published by Lincoln Center List Poster and Print Program, New York, framed.
S. 30⅜ x 36⅞ in. (77.2 x 93.7 cm)

Estimate $3,500-4,500

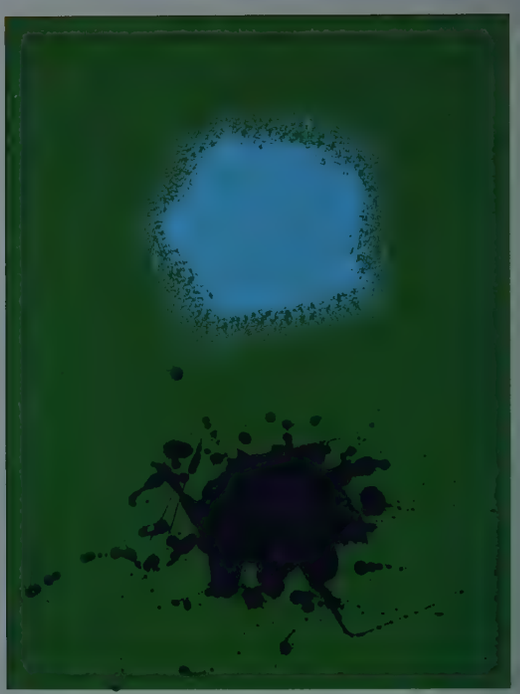
LITERATURE Charles Riley p. 201

109

ADOLPH GOTTLIEB 1903-1974
Blues on Green, 1970
Screenprint in colors, on Arches paper, with full margins, signed, dated '1971' and numbered 95/150 in pencil, published by Marlborough Graphics, Inc., New York, unframed.
I. 23¾ x 17¾ in. (60.3 x 45.1 cm)
S. 32¾ x 25¾ in. (83.2 x 65.4 cm)

Estimate $1,500-2,500

109



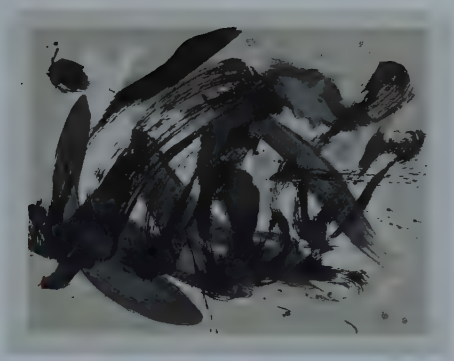
110

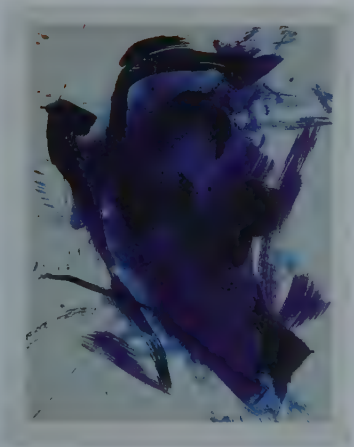
110

ADOLPH GOTTLIEB 1903-1974
Chrome Green, 1972
Screenprint in colors, on wove paper, with full margins, signed, dated '1972' and numbered 120/150 in pencil (there were also 10 artist's proofs in Roman numerals), published by Marlborough Graphics, Inc., London, framed.
I. 23⅞ x 17¾ in. (60.6 x 45.1 cm)
S. 36 x 27¼ in. (91.4 x 69.2 cm)

Estimate $1,500-2,500

LITERATURE Associated American Artists 75





111

THIS LOT IS SOLD WITH NO RESERVE

KAZUO SHIRAGA 1924-2008

Untitled, 1990

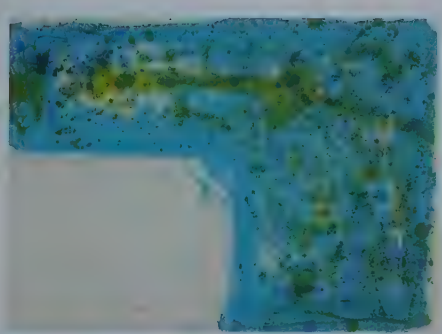
The complete set of seven screenprints in colors, on Rives BFK paper, with full margins, all signed, titled and numbered 11/60 in pencil (there were also 20 artist's proofs), published by Hoshida Graphics, Kyoto (with their blindstamp), all contained in the original green linen-covered portfolio.

40 x 31½ x 1¾ in. (101.6 x 80 x 4.4 cm)

Estimate $2,000-3,000 •

Including:

Rai; Kei; Hun; Hu; Un; Han; and *Shun*



112

WALASSE TING 1929-2010

Moonlight Ice Cream (Hollywood Honeymoon IV); Double Bubble Gum (Hollywood Honeymoon VIII); Title Page (Hollywood Honeymoon I); and Hollywood Freeway (Hollywood Honeymoon IX), 1964

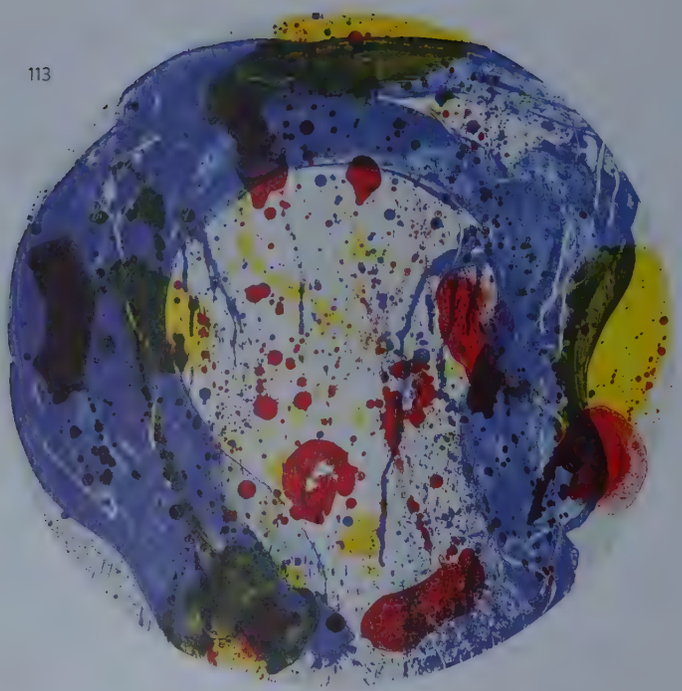
Four lithographs (three in colors), on Rives BFK paper, the full sheet, all signed, dated '64' and numbered 15/20 in pencil (there were also 2 artist's proofs for all), published by Tamarind Institute, University of New Mexico, all unframed.

all S. 27¾ x 37¾ in. (70.5 x 95.9 cm)

Estimate $1,000-1,500

LITERATURE Tamarind 1153; 1170; 1174; and 1192

113



113

SAM FRANCIS 1923-1994
Untitled, 1993
Lithograph in colors, on 112 Waterleaf paper, the full sheet, signed and numbered 75/100 in pencil (there were also 24 artist's proofs), published by The Litho Shop, Inc., Santa Monica (with their blindstamp), framed.
S. diameter 23¼ in. (59.1 cm)

Estimate $2,000-3,000

114

WILLEM DE KOONING 1904-1997
Two Women, 1973
Lithograph, on wove paper, with full margins, signed, dated '1973' and numbered 60/100 in pencil (there were also artist's proofs), with the Styria Studio blindstamp, New York, framed.
I. 14 x 11 in (35.6 x 27.9 cm)
S. 18 x 15 in. (45.7 x 38.1 cm)

Estimate $4,000-6,000

114

115

115

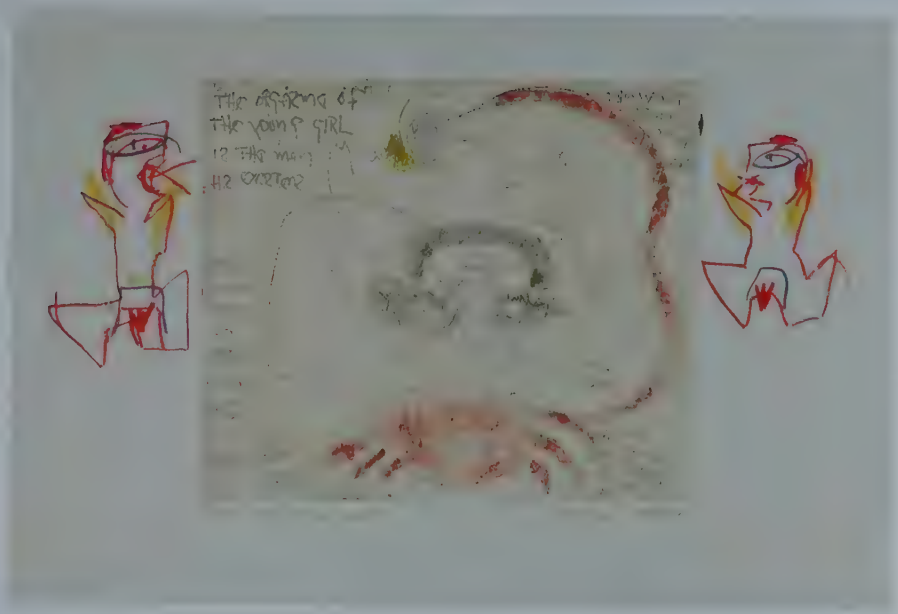
WILLEM DE KOONING 1904-1997
With Love, 1971
Lithograph, on Jeff Goodman paper, with full margins, signed, dated '71' and numbered 1/40 in pencil (there were also 12 artist's proofs), published by Hollanders Workshop, Inc., New York (with their blindstamp), framed.
I. 11⅛ x 9⅝ in. (28.4 x 24.3 cm)
S. 15¼ x 12¾ in. (38.8 x 32.5 cm)

Estimate $3,000-5,000

LITERATURE Lanier Graham 28

116

116



ANTON HEYBOER 1924-2005
Komposition, 1985
Etching with hand-coloring and unique drawings in colored crayon in the margins, on wove paper with globe watermark, with full margins, signed, dated '1985' and inscribed 'epreuve d'artiste' in pencil, framed.
I. 20 x 38 in. (50.8 x 96.5 cm)
S. 30¾ x 42¼ in. (78.1 x 107.3 cm)

Estimate $1,000-1,500

117

117

PIERRE ALECHINSKY b. 1927
Le bleu des fonds, 1968
The complete set of three etchings in colors, on Arches paper, with full margins, one cast in transparent polyester cylinder, attached to cork book cover with rope, with book by Joyce Mansour, the etchings signed and numbered 95/100 in pencil, stamp numbered 95 on the colophon (one of 99 on Arches with the polyester cylinder, there were also 21 artist's proofs in Roman numerals, the total edition was 1999), published by Le Soleil Noir, Paris.
all etchings I. 6 x 4½ in. (15.2 x 11.4 cm)
all etchings S. 7⅜ x 5⅜ in. (18.7 x 13.7 cm)

Estimate $1,200-1,800

LITERATURE Yves Rivière 364-366

118

118

KAREL APPEL 1921-2006
Bedized Pudding Canadian Suite, 1979
The complete set of six mixed media prints in colors with embossing, on Arches paper, with full margins, with title page, all signed, dated '79' and numbered 124/130, also numbered on the cover sheet in pencil (there were also 25 artists proofs), published by Editions Canada, London, Ontario (with their blindstamp), all contained in the original blue fabric-covered portfolio.
36¾ x 27¼ in. (93.3 x 69.2 cm)

Estimate $3,000-5,000

Including: *Lying in Red; The Falling Face; Purple Owl; Face; Sound;* and *The Soft Oriental*

119

119

ROMARE BEARDEN 1911-1988
Jazz, 1979
Six lithographs, on Arches Archival paper, the full sheets, all signed and numbered from the edition of 175 in pencil (there were also 30 artist's proofs), published by London Arts, Inc., Detroit, all unframed.
all S. approx. 24¾ x 34⅝ in. (62.9 x 87.9 cm)

Estimate $6,000-9,000

LITERATURE Gail Gelburd and Alex Rosenberg 22-28

Including:
Out Chorus (Rhythm Section); Introduction for a Blues Queen; Brass Section; Bopping at Birdland; Tenor Sermon; and *Louisiana Serenade*

120

JEAN DUBUFFET 1901-1985
Quatre personnages, 1977
Screenprint in colors, on Arjomari paper, with full margins, signed with initials, dated '74' and numbered 26/50 in pencil (there were also 8 artist's proofs), published by Editions Beyeler, Basel, framed.
I. 20⅜ x 30¾ in. (51.8 x 78.1 cm)
S. 25 x 36 in. (63.5 x 91.4 cm)

Estimate $4,000-6,000

LITERATURE Sophie Webel 1166

120

121

JEAN DUBUFFET 1901-1985
Le fugitif, 1977
Screenprint in colors, on steel with magnetized aluminum figure (in two parts), inscribed with signature and numbered 7/50 on a plate affixed to the reverse of the frame (there were also 4 artist's proofs), published by Pace Editions, Inc., New York, framed.
overall 28½ x 20⅞ x ⅞ in. (72.4 x 53 x 2.2 cm)

Estimate $5,000-7,000

LITERATURE Sophie Webel 1183

121

122

122

JEAN DUBUFFET 1901-1985
Territoire et paysan, 1975
Screenprint in colors, on Arches paper, the full sheet, signed with initials, dated '75' and numbered 16/50 in pencil (there were also 6 artist's proofs), published by Editions Beyeler, Basel, framed.
S. 21⅛ x 15½ in. (53.7 x 39.4 cm)

Estimate $3,000-5,000

LITERATURE Sophie Webel 1170

123

123

THIS LOT IS SOLD WITH NO RESERVE
JUNE WAYNE 1918-2011
Eve tenteé; and Adam en attente, 1958
Two lithographs in colors, on laid paper, with full margins, both signed, titled and numbered 27/60 II in pencil, with the artist's blindstamp, both framed; accompanied by a poster by June Wayne titled *The Tamarind Decade*, 1970, both unframed
both I. 31½ x 9½ in. (80 x 24.1 cm)
both S. 35 x 11¼ in. (88.9 x 28.6 cm)

Estimate $800-1,200 •

June Wayne was an American printmaker, tapestry designer, painter, and educator. She founded the Tamarind Lithography Workshop.

124

124

JOAN MIRÓ 1893-1983
Couple d'oiseaux II, 1966
Etching and aquatint in colors, on Mandeure rag paper, with full margins, signed and numbered 37/50 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.
I. 22¾ x 36¼ in. (57.8 x 92.1 cm)
S. 28¾ x 40¾ in. (73 x 103.5 cm)

Estimate $4,000-6,000

LITERATURE Jacques Dupin 415

125

PROPERTY FROM A PRIVATE COLLECTION
MAX ERNST 1891-1976
La forêt, à l'aube; and Forêt et soleil – Der Betterwald, 1958 and 1956
Two prints, including one lithograph in colors and one photo-lithograph in colors, on Rives and Arches paper respectively, with full margins, both signed and numbered 47/75 and 90/200 respectively in pencil (there were also artist's proofs for both), published by Salon de Mai and Galerie Berggruen, Paris respectively, both unframed.
aube I. 20⅜ x 16⅛ in. (51.8 x 41 cm), S. 25½ x 18¼ in. (64.8 x 46.4 cm);
soleil I. 21⅝ x 17⅝ in. (54.9 x 44.8 cm), S. 25⅜ x 18¾ in. (64.5 x 47.6 cm)

Estimate $2,000-4,000

LITERATURE Werner Spies and Helmut Leppien 72 and A2

125

126

ROBERTO MATTA 1911-2002
Centre Noeuds, 1974
The complete set of ten etchings in colors, on Japanese nacré paper, with full margins, all signed and numbered 70/125 in pencil (from the suite which accompanied the edition of 125 and 30 hors commerce in Roman numerals), co-published by Editions Alexander Kahan, New York and Editions Georges Visat, Paris, all unframed.
all I. 14 x 10½ in. (35.6 x 26.7 cm)
all S. 23¾ x 17½ in. (60.3 x 44.5 cm)

Estimate $4,000-6,000

LITERATURE Bruno Sabatier 393-402; Germana Ferrari 88-97

127

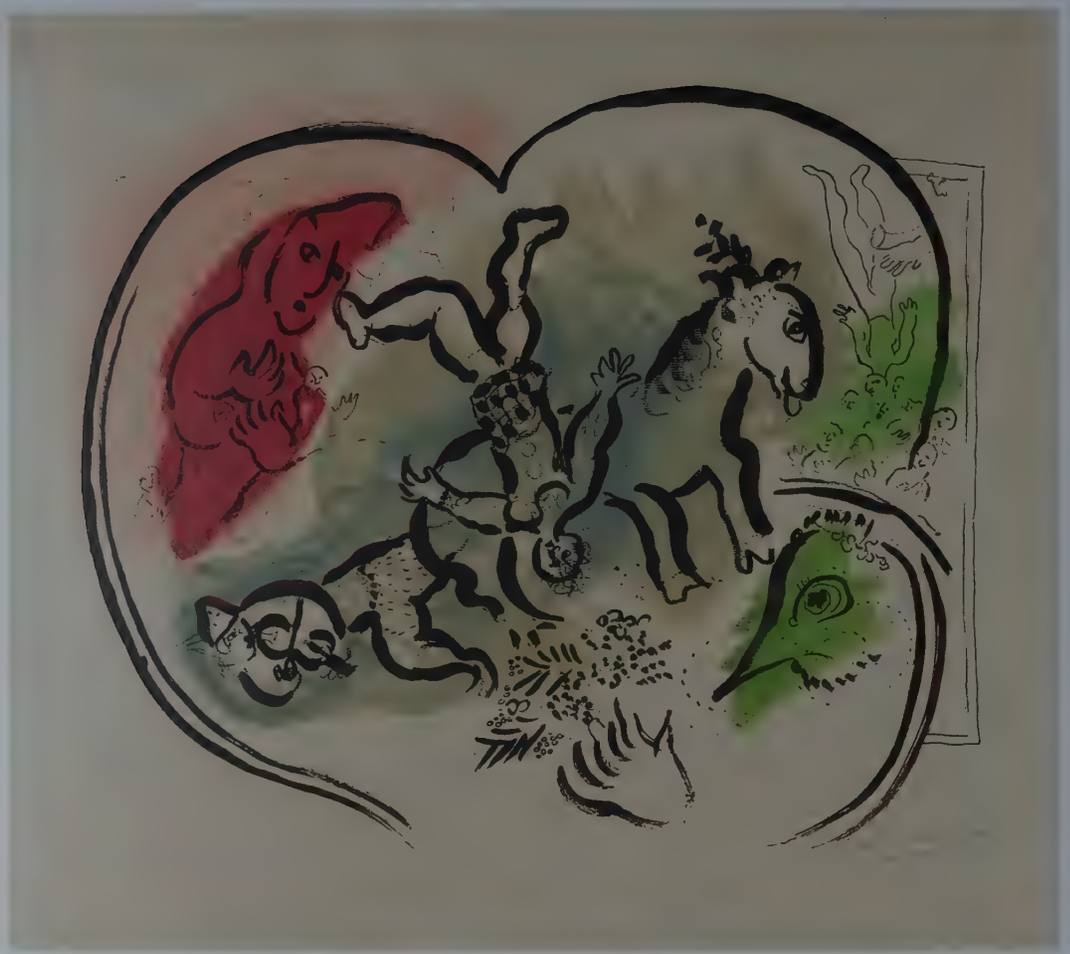
127

MAN RAY 1890-1976
Untitled (Hand), 1972
Unique aquatint in rose and black, on Arches paper, with full margins, signed and annotated 'E.A' in pencil (a unique artist's proof printed in rose (the example mentioned in Anselmino), the edition was 100 printed in blue), published by Richard Binder, Brussels, framed.
I. 19¼ x 15½ in. (48.9 x 39.4 cm)
S. 25¼ x 19½ in. (64.1 x 49.5 cm)

Estimate $3,000-5,000

LITERATURE Luciano Anselmino 100

128



129

128

MARC CHAGALL 1887-1985
Le cœur de cirque (The Heart of the Circus), 1967
Lithograph in colors, on Arches paper, with full margins, signed and annotated 'epreuve d'artiste VIII/XXV' in pencil (an artist's proof, the edition was 50), framed.
I. 18 x 22¾ in. (45.7 x 57.8 cm)
S. 22¾ x 29½ in. (57.8 x 74.9 cm)

Estimate $5,000-7,000

LITERATURE Fernand Mourlot 474

129

GEORGES ROUAULT 1871-1958
Le parade; and Ballerine, from Cirque, 1930
Two aquatints in colors, on Rives BFK paper, with full margins, both from the edition of 160 (the total edition was 270 including 110 copies on handmade Montval paper), published by Ambroise Vollard, Paris, both framed.
parade I. 11¾ x 10½ in. (29.8 x 26.7 cm)
parade S. 17⅜ x 13¼ in. (44.1 x 33.7 cm):
ballerine I. 12 x 7⅞ in. (30.5 x 20 cm)
ballerine S. 17⅜ x 13 in. (44.1 x 33 cm)

Estimate $2,000-3,000

LITERATURE Françoise Chapon and Isabelle Rouault 203 and 205

130

AFTER MARC CHAGALL 1887-1985
The Tribe of Simeon, from Twelve Maquettes of Stained Glass Windows for Jerusalem Synagogue by Charles Sorlier, 1964
Lithograph in colors, on Arches paper, with full margins, signed and numbered 18/150 in pencil (there was also an edition of 75 in Roman numerals and 10 artist's proofs), printed by Charles Sorlier at Atelier Mourlot, Paris (with the printer's stamp on the reverse), framed.
I. 24 x 18⅛ in. (61 x 46 cm)
S. 29½ x 20⅛ in. (74.9 x 51.1 cm)

Estimate $7,000-9,000

LITERATURE Fernand Mourlot and Charles Sorlier 13

130

131

131

MARC CHAGALL 1887-1985
Les fleurs saccagees (The Trampled Flowers), from Daphnis and Chloé, 1961
Lithograph in colors, on wove paper, the full sheet, unsigned, from the edition of 250 and 20 hors-commerce (there was also a signed and numbered edition of 60), published by Tériade, Paris.
S. 16½ x 12⅝ in. (41.9 x 32.1 cm)

Estimate $5,000-7,000

LITERATURE Fernand Mourlot 342, see Cramer books 46

132

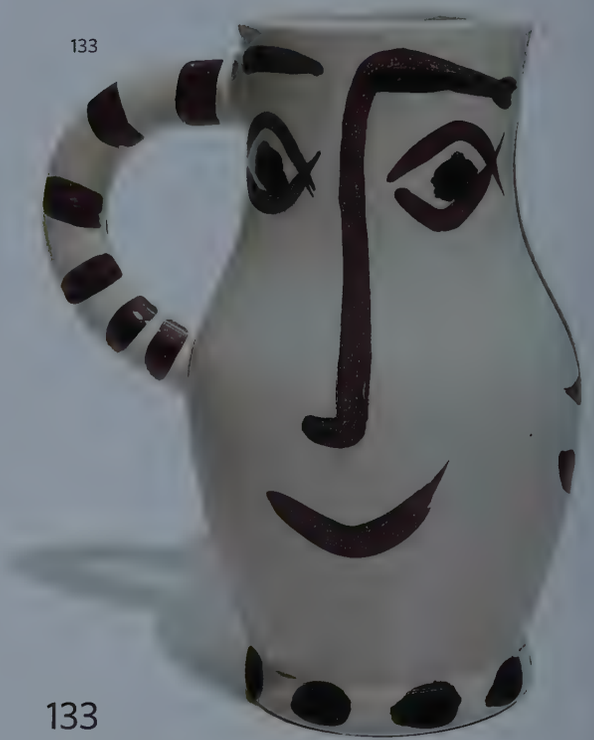
132

PABLO PICASSO 1881-1973
Centaur, 1956
White earthenware round dish painted in colors, incised 'c 112', numbered 55/100 in black and with *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the reverse.
diameter 16⅝ in. (42.2 cm)

Estimate $7,000-10,000

LITERATURE Alain Ramié 339

133



133

PABLO PICASSO 1881-1973
Quatre visages (Four Faces), 1959
Glazed ceramic pitcher painted in colors, numbered 57/300 and inscribed 'Edition Picasso' and 'Madoura' in black, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.
9½ x 4½ x 7 in. (24.1 x 11.4 x 17.8 cm)

Estimate $5,000-7,000

LITERATURE Alain Ramié 436

134

134

PABLO PICASSO 1881-1973
Visage no. 130 (Face No. 130), 1963
White earthenware round plate painted in colors and glaze, inscribed 'N 130', 'Edition Picasso', 'Madoura' and numbered 364/500 in black on the reverse.
diameter 10 in. (25.4 cm)

Estimate $7,000-9,000

LITERATURE Alain Ramié 479

135

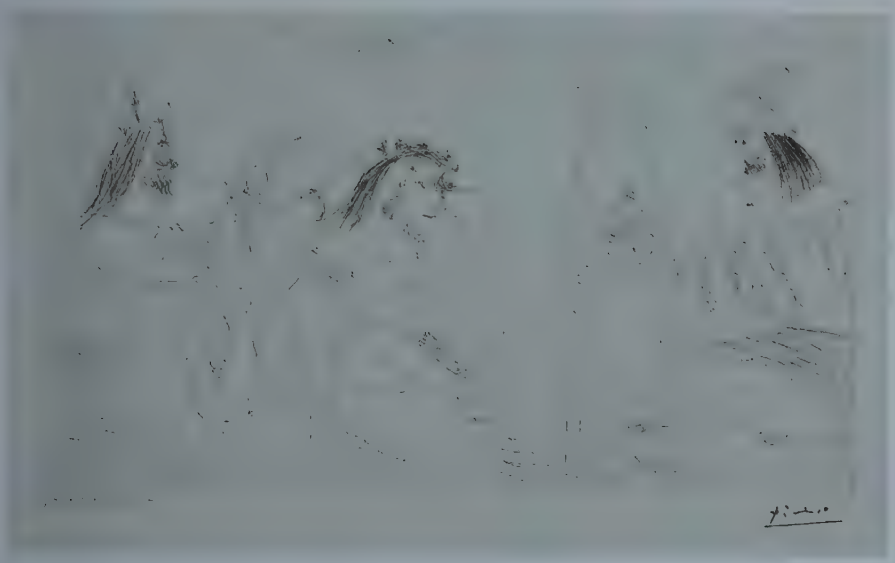
PABLO PICASSO 1881-1973
Corrida (Bull-Fight), 1957
Lithograph in colors, on Arches paper, with full margins, signed in red crayon and numbered 6/50 in pencil (there were also a few artist's proofs), framed.
I. 18 x 24 in. (45.7 x 61 cm)
S. 19¾ x 25½ in. (50.2 x 64.8 cm)

Estimate $2,000-4,000

LITERATURE Georges Bloch 840; Fernand Mourlot 303; Felix Reuße 714

135

136



136

PABLO PICASSO 1881-1973
Raphaël et la Fornarina VII: le Pape est là assis, pl. 302, from 347 Series, 1968
Etching, on Rives paper, with full margins, with the artist's stamped signature, annotated 'epreuve-avant-acierage' (before steel facing) in pencil (one of five proofs before steel facing, the bevelling of the plate and printed with plate tone, prior to the edition of 50 and 17 artist's proofs), with the Marina Picasso ink stamp on the reverse, framed.
I. 11½ x 20¼ in. (29.2 x 51.4 cm)
S. 17⅝ x 23⅜ in. (44.8 x 59.4 cm)

Estimate $4,000-6,000

LITERATURE Georges Bloch 1782; Brigitte Baer 1799A

137

AFTER GEORGES BRAQUE 1882-1963
Hommage à J.-S. Bach, 1950-59
Etching and aquatint in colors, on Rives paper, with full margins, signed and numbered 70/300 in pencil, published by Maeght, Paris, framed.
I. 17⅛ x 23 in. (43.5 x 58.4 cm)
S. 20⅛ x 26⅞ in. (51.1 x 68.3 cm)

Estimate $2,500-3,500

LITERATURE Dora Vallier/Maeght 1019

137

138

138

JIM DINE b. 1935
Kindergarten Robes, 1983
Woodcut in colors, on Lenox paper, with margins, signed, dated '1983' and numbered 47/75 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.
I. 54½ x 71 in. (138.4 x 180.3 cm)
S. 59½ x 73 in. (151.1 x 185.4 cm)

Estimate $8,000-12,000

LITERATURE Ellen D'Oench and Jean Feinberg 146

139

JIM DINE b. 1935
Two Hearts for the Moment, 1985
Offset lithograph and etching in colors with hand-coloring, on Rives BFK paper, with full margins, signed, dated '1985' and numbered 28/36 in red pencil (there were also 6 artist's proofs), published by Pace Editions, Inc., New York, framed.
I. 18 x 35 in. (45.7 x 88.9 cm)
S. 28 x 40 in. (71.1 x 101.6 cm)

Estimate $8,000-12,000

LITERATURE Ellen D'Oench and Jean Feinberg 183

139

40

140

JIM DINE b. 1935
Two Red Hearts, 1993
Woodcut and photo-engraving in colors, on two sheets of Stonehenge paper joined (as issued), with full margins, signed, dated '1993' and annotated 'P/P' in pencil (a printer's proof, the edition was 120 and 20 artist's proofs), published by the Takashamaya Corporation, Tokyo, unframed.
I. 22 x 35½ in. (55.9 x 90.2 cm)
S. 30 x 42¾ in. (76.2 x 108.6 cm)

Estimate $7,000-10,000

LITERATURE Elizabeth Carpenter 59

141

141

JIM DINE b. 1935
The Hand-Colored Viennese Hearts VI, 1990
Screenprint, etching and aquatint in colors with hand-coloring, on Velin Arches paper, with full margins, signed, dated '1990' and numbered 17/40 in pencil (there were also 8 artist's proofs), published by Pace Editions, Inc., New York, unframed.
I. 30¾ x 29¾ in. (78.1 x 75.6 cm)
S. 56⅝ x 36 in. (143.8 x 91.4 cm)

Estimate $5,000-7,000

LITERATURE Elizabeth Carpenter 34.6

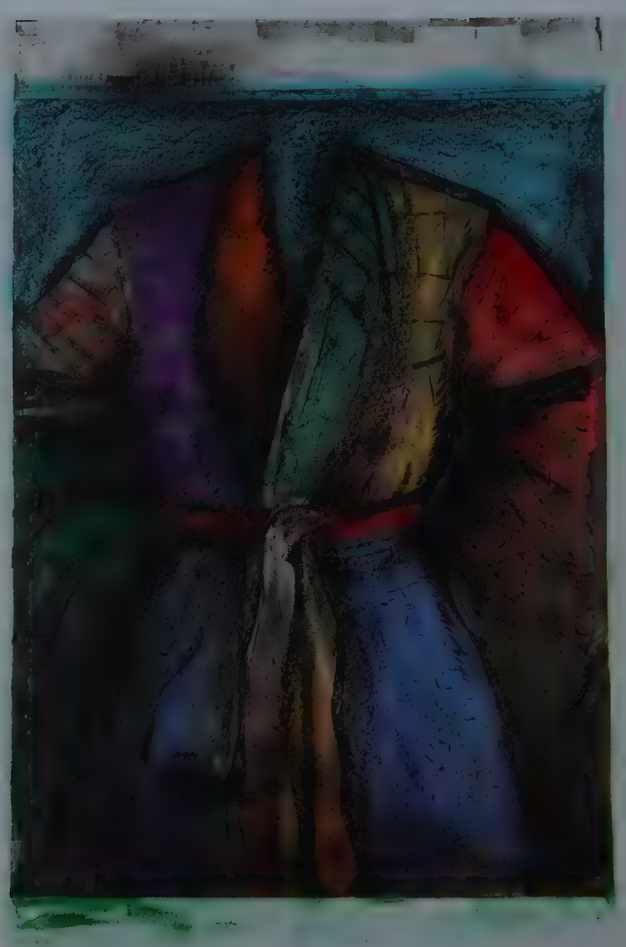
142

JIM DINE b. 1935
The Robe in France, 1985
Offset lithograph, etching and electric-tool drypoint in colors with hand-coloring, on Rives BFK paper, the full sheet, signed, dated '1985' and numbered 2/35 in pencil (there were also 7 artist's proofs), published by Pace Editions, Inc., New York, framed.
S. 8½ x 28⅛ in. (97.8 x 71.4 cm)

Estimate $4,000-6,000

LITERATURE Ellen D'Oench and Jean Feinberg 184

142



143

JASPER JOHNS b. 1930
Untitled (American Center), 1994
Lithograph in colors, on custom made Japanese paper, with full margins, signed, dated '94' and numbered 'AP 12/22' in pencil (an artist's proof, the edition was 75), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), unframed.
I. 29½ x 24½ in. (74.9 x 62.2 cm)
S. 36 x 30¼ in. (91.4 x 76.8 cm)

Estimate $7,000-9,000

143

144

JASPER JOHNS b. 1930
Untitled, 1981
Etching and aquatint in colors, on Rives BFK paper, with full margins, signed dated '81' and numbered 61/78 in pencil (there were also 12 artist's proofs), published by Petersburg Press, New York, framed.
overall I. 3¼ x 8 in. (8.3 x 20.3 cm)
S. 16⅛ x 13 in. (41 x 33 cm)

Estimate $5,000-7,000

LITERATURE Universal Limited Art Editions 217

4

145

145

JASPER JOHNS b. 1930
After Holbein, 1994
Lithograph in colors, on Japanese paper, the full sheet, signed, dated '94' and numbered 16/42 in pencil (there were also 9 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.
S. 32 x 24¾ in. (81.3 x 62.9 cm)

Estimate $6,000-8,000

146

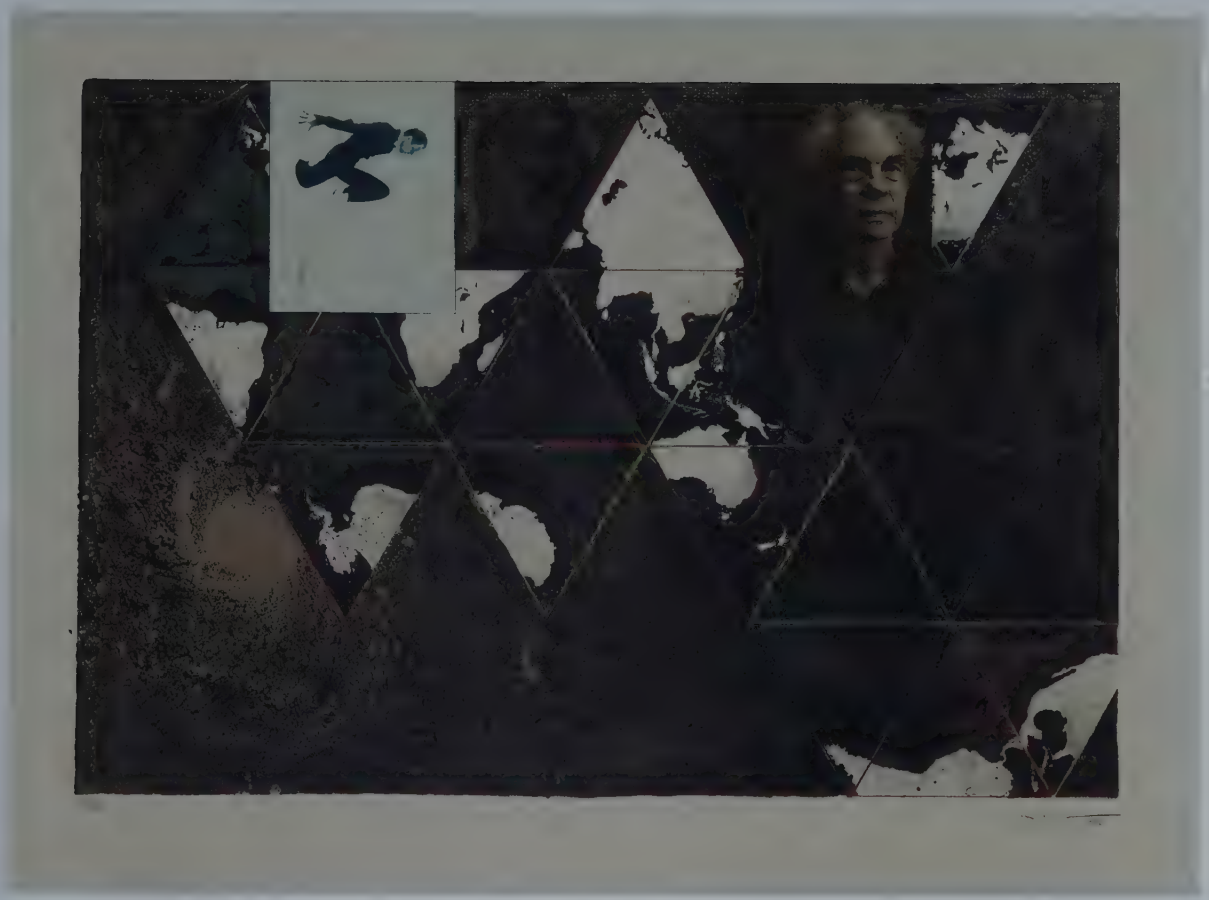
JASPER JOHNS b. 1930
Untitled, 1977
Screenprint in colors, the catalogue cover on Patapar printing parchment, the full sheet, together with the catalogue, from the edition of 3000 for *Jasper Johns/ Screenprints*, published by Brooke Alexander Gallery, Inc., New York.
I. 9 x 9 in. (22.9 x 22.9 cm)
S. 10 x 10 in. (25.4 x 25.4 cm)

Estimate $1,500-2,500

LITERATURE Universal Limited Art Editions S13

146

147



147

JASPER JOHNS b. 1930
Ocean, 1996
Lithograph in colors, on Somerset paper, with full margins, signed, dated '1996' and numbered 23/54 in pencil (there were also artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.
I. 21 x 30½ in. (53.3 x 77.5 cm)
S. 27¾ x 36½ in. (70.5 x 92.7 cm)

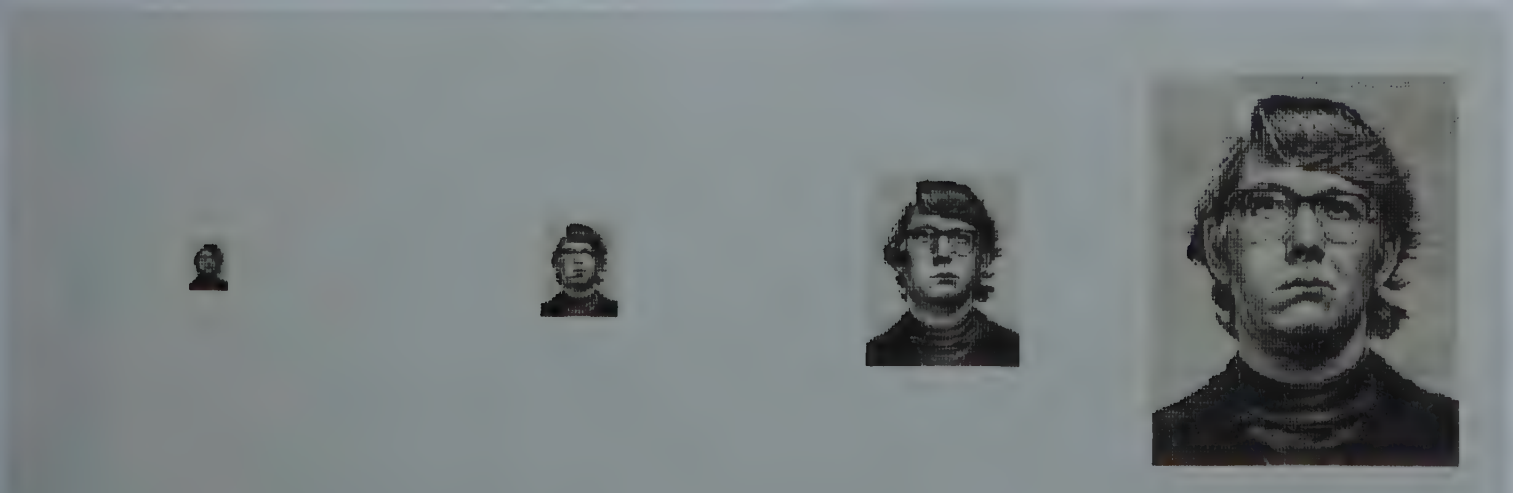
Estimate $3,000-5,000

148

CHUCK CLOSE b. 1940
Keith/Four Times, 1975
Four lithographs, on one sheet of Arches paper, with full margins, signed, titled, dated '1975' and annotated 'P.P. II' in pencil (a printer's proof, the edition was 50 and 10 artist's proofs), published by Parasol Press, Ltd., New York (with their blindstamp), unframed.
overall I. 20½ x 66¼ in. (52.1 x 168.3 cm)
S. 29⅞ x 79⅞ in. (76 x 202.9 cm)

Estimate $5,000-7,000

48



149

149

ROBERT RAUSCHENBERG 1925-2008
Mink; Monkey; and Hog, from Chow Bag series, 1977
Three screenprints in colors with applied string and fabric, on smooth wove paper, the full sheets, all signed, dated '77' and numbered 92/100 in pencil (there were also 20 artist's proofs), published by Styria Studio, New York (with their blindstamp), all unframed.
all S. 48½ x 36½ in. (123.2 x 92.7 cm)

Estimate $4,000-6,000

150

DAVID HOCKNEY b. 1937
Two Peppers, 1973
Etching in colors, on Arches paper, with full margins, signed, dated '73' and numbered 90/100 in pencil (there were also 23 artist's proofs), published by Petersburg Press, New York, framed.
I. 9¾ x 15¼ in. (24.8 x 38.7 cm)
S. 14¾ x 20 in. (37.5 x 50.8 cm)

Estimate $3,000-5,000

LITERATURE Museum of Contemporary Art Tokyo 140; Scottish Arts Council 156

150

151

JAMES ROSENQUIST b. 1933
Zone, 1972
Lithograph, on Hodgkinson handmade paper, with full margins, signed, titled, dated '1972' and annotated '12/14 H.C.' in pencil (an hors commerce impression, the edition was 66 and 10 artist's proofs), published by Petersburg Press, London, framed.
I. 27¾ x 28¼ in. (70.5 x 71.8 cm)
S. 31 x 30 in. (78.7 x 76.2 cm)

Estimate $3,000-5,000

LITERATURE Constance Glenn 53

151

152

152

ROBERT RAUSCHENBERG 1925-2008
Rose Bay, from Rookery Mounds, 1979
Lithograph in colors, on Twinrocker handmade paper, the full sheet, signed, dated '79' and numbered 42/54 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 41 x 31 in. (104.1 x 78.7 cm)

Estimate $2,000-3,000

LITERATURE Gemini G.E.L. 851

153

153

CLAES OLDENBURG b. 1929
Sneaker Lace in Landscape with Palm Trees, 1990-91
Lithograph in colors, on Arches Cover buff paper, with full margins, signed and numbered 22/55 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
I. 45 x 32½ in. (114.3 x 82.6 cm)
S. 56¾ x 42 in. (144.1 x 106.7 cm)

Estimate $1,500-2,500

LITERATURE Gemini G.E.L. 1494; Richard Axsom and David Platzker 224

154

154

ALEX KATZ b. 1927
Sharon, 2008-10
Lithograph with woodcut in colors, on Somerset Satin paper, the full sheet, signed and numbered 13/55 in pencil (there were also 10 artist's proofs), published by Graphicstudio, University of South Florida, Tampa (with their stamp on the reverse), framed.
S. 23¾ x 35⅝ in. (60.3 x 90.5 cm)

Estimate $6,000-8,000

LITERATURE Klaus Albrecht Schröder 459

155

155

ALEX KATZ b. 1927
Maria 2, 1992
Aquatint in colors, on Copperplate paper, with full margins, signed and numbered 6/75 in pencil (there were also 12 artist's proofs), published by Chalk & Vermilion Fine Arts, Greenwich, Connecticut, framed.
I. 16 x 10¾ in. (40.6 x 27.3 cm)
S. 17 x 21½ in. (43.2 x 54.6 cm)

Estimate $2,000-3,000

LITERATURE Klaus Albrecht Schröder 265

156

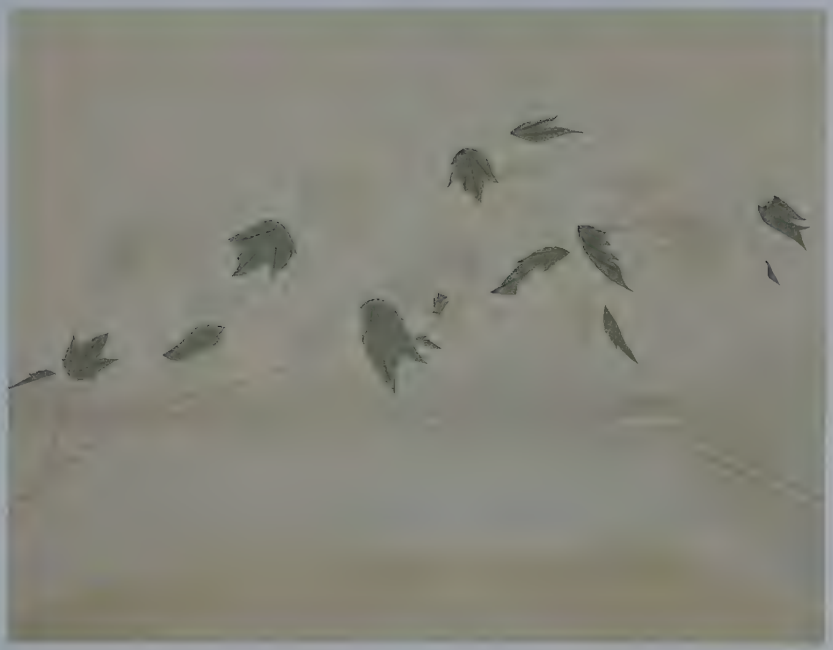
156

ALEX KATZ b. 1927
Good Afternoon, 1974
Lithograph and screenprint in colors, on Arches cover paper, the full sheet, signed and numbered 35/80 in pencil (there were also 12 artist's proofs), co-published by Brooke Alexander Editions and Marlborough Graphics, Inc., New York, framed.
S. 27⅜ x 35¾ in. (69.5 x 90.8 cm)

Estimate $4,000-6,000

LITERATURE Klaus Albrecht Schröder 70

157



157

ALEX KATZ b. 1927
Swamp Maple 2; and Late July 2, 1970; and 1971
Two lithographs in colors, on Arches paper, the full sheets, both signed and numbered 81/90 and 63/120 in pencil respectively (there were also artist's proofs for both), both published by Brooke Alexander, Inc., New York, *maple* also co-published by Fischbach Gallery, New York, both framed.
maple S. 40 x 27¼ in. (101.6 x 69.2 cm)
july S. 22 x 28¼ in. (55.9 x 71.8 cm)

Estimate $3,000-4,000

LITERATURE Klaus Albrecht Schröder 37 and 39

158

158

TOM WESSELMANN 1931-2004
Helen Nude, 1981
Screenprint in colors, on wove paper, with full margins, signed, dated '81' and numbered 1/150 in pencil (there were also 12 artist's proofs), published by Transworld Art Inc., New York (with their blindstamp), unframed.
I. 30⅞ x 31⅞ in. (78.4 x 81 cm)
S. 35¾ x 36¾ in. (90.8 x 93.3 cm)

Estimate $6,000-8,000

159

159

TOM WESSELMANN 1931-2004
Smoker, 1976
Lithograph in colors with embossing, on Arches paper, with full margins, signed, dated '76' and numbered 'PP 6/6' in pencil (a printer's proof, the edition was 75 and 12 artist's proofs), published by Multiples, New York (with their blindstamp), framed.
I. 14¼ x 23 in. (36.2 x 58.4 cm)
S. 22½ x 30 in. (57.2 x 76.2 cm)

Estimate $4,000-6,000

160

ANDY WARHOL 1928-1987
Liz, 1964
Offset lithograph in colors, on wove paper, with full margins, signed and dated '65' in blue ball point pen (one of approximately 300 signed and dated), published by Leo Castelli Gallery, New York, the red background color attenuated to peach, framed.
I. 21 15/16 x 21 7/8 in. (55.7 x 55.6 cm)
S. 23 x 23 in. (58.4 x 58.4 cm)

Estimate $18,000-25,000

LITERATURE Frayda Feldman and Jörg Schellmann 7

161

161

ANDY WARHOL 1928-1987
Flowers, 1964
Offset lithograph in colors, on wove paper, with full margins, signed and dated '66' in black ink (one of approximately 300 signed and dated), published by Leo Castelli Gallery, New York, framed.
I. 21⅞ x 21⅞ in. (55.6 x 55.6 cm)
S. 22⅞ x 22⅞ in. (58.1 x 58.1 cm)

Estimate $8,000-12,000

LITERATURE Frayda Feldman and Jörg Schellmann 6

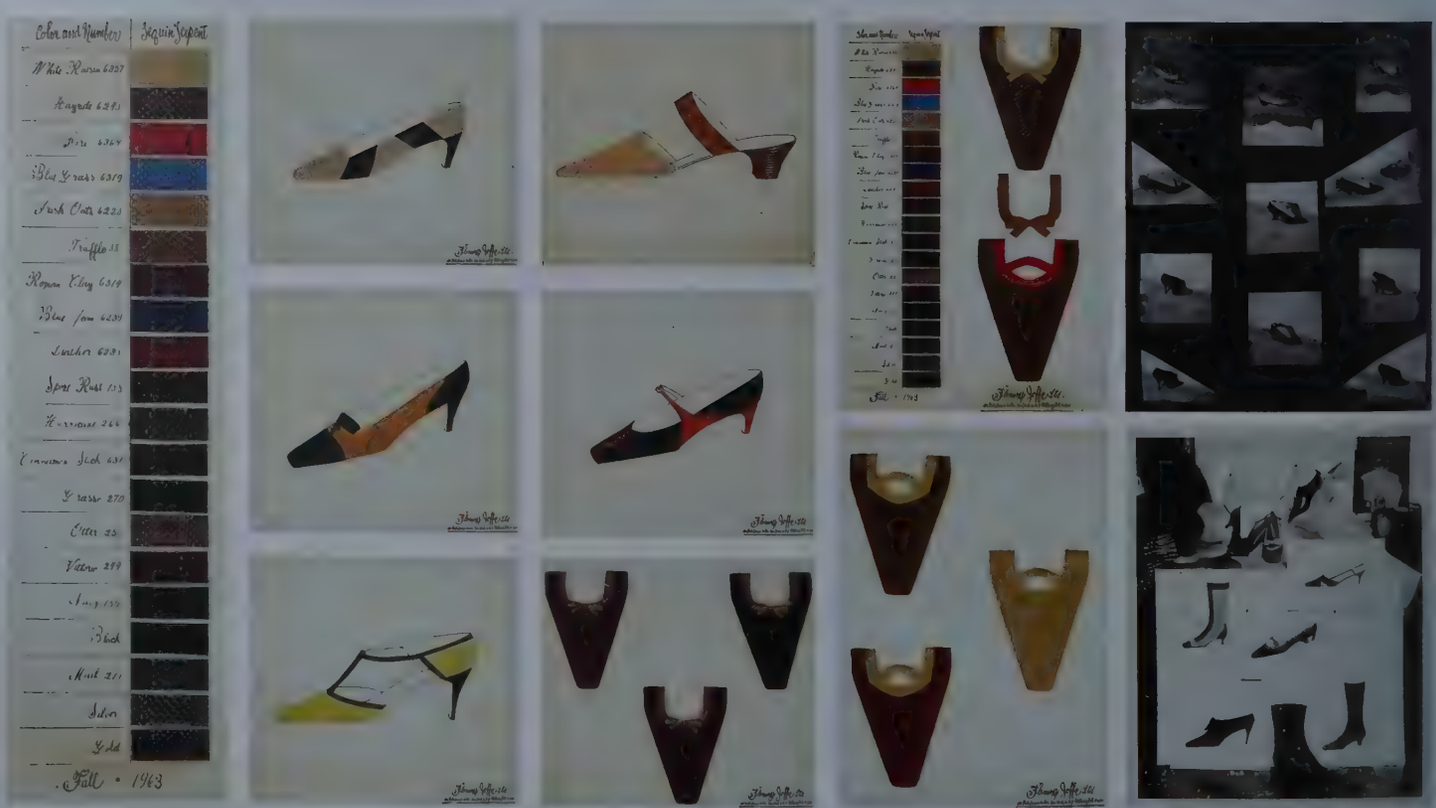
162

AFTER ANDY WARHOL 1928-1987
Fleming Joffe Shoes, circa 1962
Sample book, comprised of collage with leather, photograph and offset printed elements, some drawing and hand-coloring, on 10 pages of board affixed to black wove paper, each page contained in clear plastic covers.
all S. 14 x 11¼ in. (35.6 x 28.6 cm)

Estimate $2,000-3,000

"He walked in, we loved his work, and we hired him". Teddy Edelman, one of the owners of Fleming Joffe shoes, recalling Warhol's initial hiring at the company. Warhol illustrated the company's product line and advertisements from 1958-64.

162



(detail)

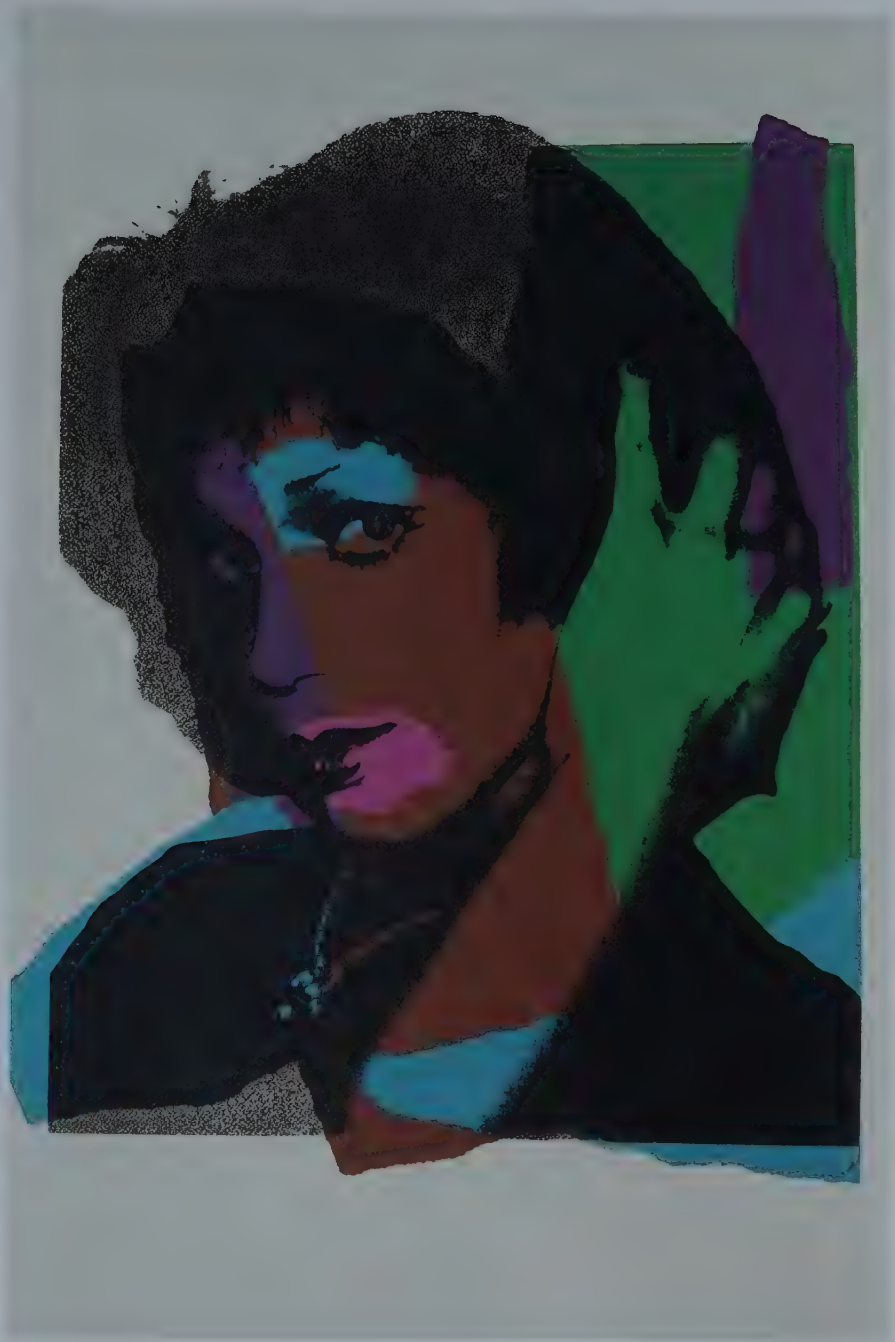
163

ANDY WARHOL 1928-1987
Ladies and Gentlemen: one plate, 1975
Screenprint in colors, on Arches paper, the full sheet, signed, dated '1975', inscribed 'A.W.F' and numbered 'AP 2/25' in pencil on the reverse (an artist's proof, the edition was 125), published by Luciano Anselmino, Milan, unframed.
S. 43½ x 28¾ in. (110.5 x 73 cm)

Estimate $4,000-6,000

LITERATURE Frayda Feldman and Jörg Schellmann 132

163



164

164

PROPERTY FROM A PRIVATE COLLECTION
ANDY WARHOL 1928-1987
Lincoln Center Ticket, 1967
Screenprint in colors, on opaque acrylic, the full sheet, a proof aside from the signed edition of 200 (there was also an unsigned edition of 500 on paper), published by Leo Castelli Gallery, New York, framed.
S. 45 x 24 in. (114.3 x 61 cm)

Estimate $2,500-3,500

LITERATURE Frayda Feldman and Jörg Schellmann 19; see Charles Riley p. 130

165

166

165

ROY LICHTENSTEIN 1923-1997
Brushstrokes, 1967
Screenprint in colors, on wove paper, with full margins, signed and numbered 91/300 in pencil (there were also an unknown number of artist's proofs), published by Leo Castelli Gallery, New York, for the Pasadena Art Museum, California, framed.
I. 21¾ x 29¾ in. (55.2 x 75.6 cm)
S. 22¾ x 30¾ in. (57.8 x 78.1 cm)

Estimate $8,000-12,000

LITERATURE Mary Lee Corlett 45

166

ROY LICHTENSTEIN 1923-1997
Foot Medication Poster, 1963
Offset lithograph, on wove paper, with full margins, before letters, signed in pencil, from the unnumbered edition of unknown size (there were also 100 numbered impressions), published by Leo Castelli Gallery, New York, framed.
I. 15½ x 15¾ in. (39.4 x 40 cm)
S. 22¾ x 16¾ in. (57.8 x 42.5 cm)

Estimate $3,000-5,000

LITERATURE Mary Lee Corlett appendix 3

167

ROY LICHTENSTEIN 1923-1997
Untitled (Still Life with Lemon and Glass), from For Meyer Schapiro, 1974
Lithograph and screenprint in colors with debossing, on smooth wove paper, with full margins, signed, dated '74' and numbered from the edition of 100 in pencil (there were also possibly 13 artist's proofs), published by Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York.
I. 32½ x 23⅞ in. (82.6 x 60.6 cm)
S. 40⅝ x 31⅞ in. (103.2 x 81 cm)

Estimate $8,000-12,000

LITERATURE Mary Lee Corlett 134

167

68

168

ROY LICHTENSTEIN 1923-1997
Seascape (I), from New York Ten, 1964
Screenprint in colors, on translucent Rowlux, the full sheet, signed and numbered 157/200 in black ink on the reverse (there were also 25 proofs lettered A-Y), published by Tanglewood Press, Inc., New York, framed.
S. 16⅞ x 21¾ in. (42.9 x 55.2 cm)

Estimate $5,000-7,000

LITERATURE Mary Lee Corlett 36

169

169

ED RUSCHA b. 1937
Well, Well, 1979
Screenprint in colors, on Stonehenge paper, with full margins, signed, dated '1999' and numbered 28/50 in pencil (there were also 15 artist's proofs), published by the artist, framed.
I. 12⅜ x 47⅝ in. (31.4 x 121 cm)
S. 19⅛ x 54⅝ in. (48.6 x 138.7 cm)

Estimate $5,000-7,000

LITERATURE Siri Engberg 105

170

170

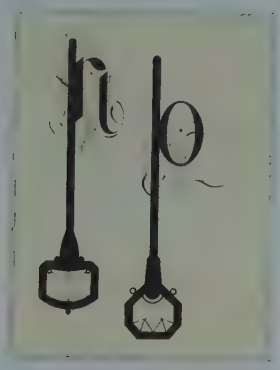
ED RUSCHA b. 1937
Home with Complete Electronic Security System, 1982
Screenprint in colors, on Stonehenge paper, with full margins, signed, titled, dated '82' and numbered 7/100 in pencil (there were also 22 artist's proofs), published by the artist, framed.
I. 12½ x 42¼ in. (31.8 x 107.3 cm)
S. 19 x 47¾ in. (48.3 x 121.3 cm)

Estimate $4,000-6,000

LITERATURE Siri Engberg 117

171

171



TAUBA AUERBACH b. 1981
Yes; and No, 2005
The complete set of two etchings with aquatint in colors, on wove paper, with full margins, both signed and numbered 10/40 in pencil (there were also 10 artist's proofs), published by Paulson Bott Press, Berkeley, California (with their blindstamp), both unframed.
I. 8 x 6 in. (20.3 x 15.2 cm)
S. 16⅞ x 13 in. (42.9 x 33 cm)

Estimate $2,500-3,500

172

VIK MUNIZ b. 1961
Scissors, 2002
Toned gelatin silver print, on photo paper mounted to white mat board (as issued), the full sheet, signed, dated '2002' and numbered '# 2/10' in ink on a label affixed to the reverse (there were also 5 artist's proofs), framed.
S. 41¼ x 51¾ in (104.8 x 131.4 cm)

Estimate $8,000-12,000

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173

MATTHEW RITCHIE b. 1964
Sea State I-V, 2003
The complete set of five etchings with aquatint in colors, on wove paper, with full margins, signed, titled, dated '9/15/03' and numbered 'PP 3/3 in ink' and pencil on the reverse and on the accompanying Certificate of Authenticity (a printer's proof, the edition was 28), published by Two Palms Press, New York, all unframed.
all I. 15⅜ x 30¾ in. (39.1 x 78.1 cm)
all S. 24½ x 38⅞ in. (62.3 x 98.6 cm)

Estimate $5,000-7,000

174

174

DONALD SULTAN b. 1951
Eight Poppies, 2010
Screenprint in red with black flocking, on wove paper, with full margins, signed with initials, titled, dated '2010' numbered 'P.P 2/2' in pencil (a printer's proof, the edition was 75), published by the Benefit Print Project for the Parrish Art Museum, Southampton, unframed.
I. 18¼ x 34⅝ in. (46.4 x 87.9 cm)
S. 20½ x 36¾ in. (52.1 x 93.3 cm)

Estimate $3,000-4,000

175

176

175

PAULA SCHER b. 1948
The United States, 2007
Screenprint in colors, on Lana paper, with full margins, signed, dated '07' and numbered 'HC 7/10' in pencil (an hors commerce impression, the edition was 90), published by Stendhal Gallery, New York, framed.
I. 37 x 54 in. (94 x 137.2 cm)
S. 43¼ x 59¾ in. (109.9 x 151.8 cm)

Estimate $4,000-6,000

176

WILLIAM KENTRIDGE b. 1955
Studio Portrait, 2004
Screenprint in colors, on Arches paper, with full margins, signed and numbered 115/120 in pencil (there were also 10 artist's proofs in Roman numerals), published by David Krut Fine Art, Johannesburg, unframed.
I. 36¾ x 25⅞ in. (93.3 x 65.7 cm)
S. 39¼ x 27½ in. (99.7 x 69.9 cm)

Estimate $3,000-5,000

177

178

177

VIJA CELMINS b. 1938
Galaxy, from Untitled Portfolio, 1975
Lithograph in colors, on Twinrocker Handmade Rag paper, with full margins, signed, dated '75' and numbered 58/75 in pencil (there were also 15 artist's proofs), published by Cirrus Editions Ltd., Los Angeles (with their inkstamp on the reverse), framed.
I. 12⅜ x 16⅜ in. (31.4 x 41.6 cm)
S. 16½ x 20 in. (41.9 x 50.8 cm)

Estimate $7,000-10,000

LITERATURE Samantha Rippner p. 49

179

178

VIJA CELMINS b. 1938
Desert, from Untitled Portfolio, 1975
Lithograph in colors, on Twinrocker Handmade Rag paper, with full margins, signed, dated '75' and numbered 58/75 in pencil (there were also 15 artist's proofs), published by Cirrus Editions, Ltd., Los Angeles (with their inkstamp on the reverse), framed.
I. 12¼ x 16¼ in. (31.1 x 41.3 cm)
S. 16¼ x 20 in. (41.3 x 50.8 cm)

Estimate $7,000-10,000

LITERATURE Samantha Rippner p. 49

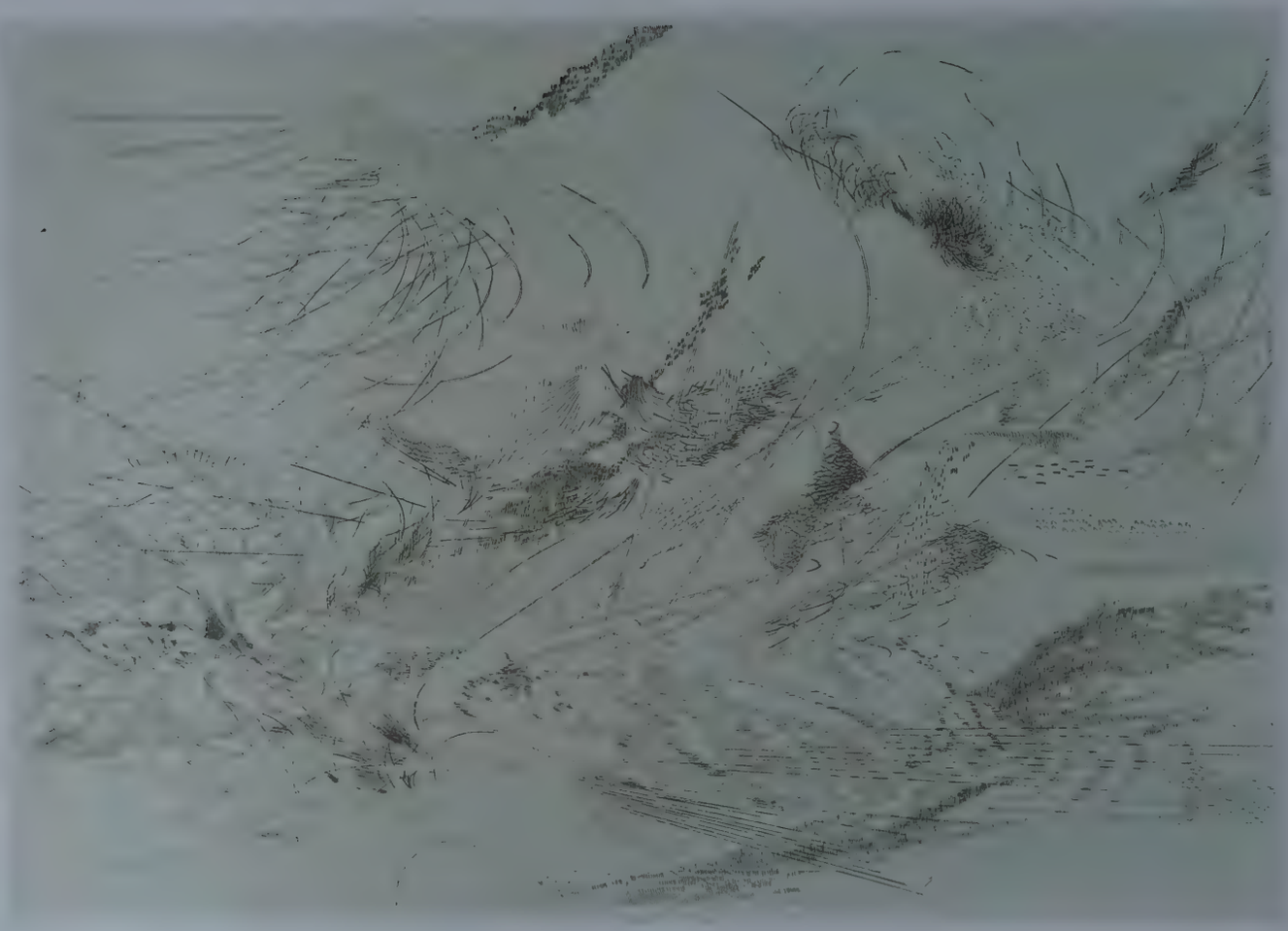
179

VIJA CELMINS b. 1938
Untitled (Web 1), from The MOCA Portfolio, 2001
Mezzotint in gray, on Hahnemühle Copperplate paper, with full margins, signed and numbered 70/80 in pencil (there were also 12 artist's proofs in Arabic and 15 in Roman numerals), co-published by Museum of Contemporary Art and Lapis Press, Los Angeles (with their blindstamp), framed.
I. 7 x 7⅝ in. (17.8 x 19.4 cm)
S. 23 x 18¼ in. (58.4 x 46.4 cm)

Estimate $5,000-7,000

LITERATURE Samantha Rippner p. 54

180



180

JULIE MEHRETU b. 1970
Circulation, 2005
Etching, aquatint and engraving in colors, on Gampi Chine collé to wove paper, with full margins, signed, dated '2005' and numbered 7/25 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.
I. 27⅝ x 39⅝ in. (70.2 x 100.6 cm)
S. 35⅝ x 46¾ in. (90.5 x 118.7 cm)

Estimate $6,000-9,000

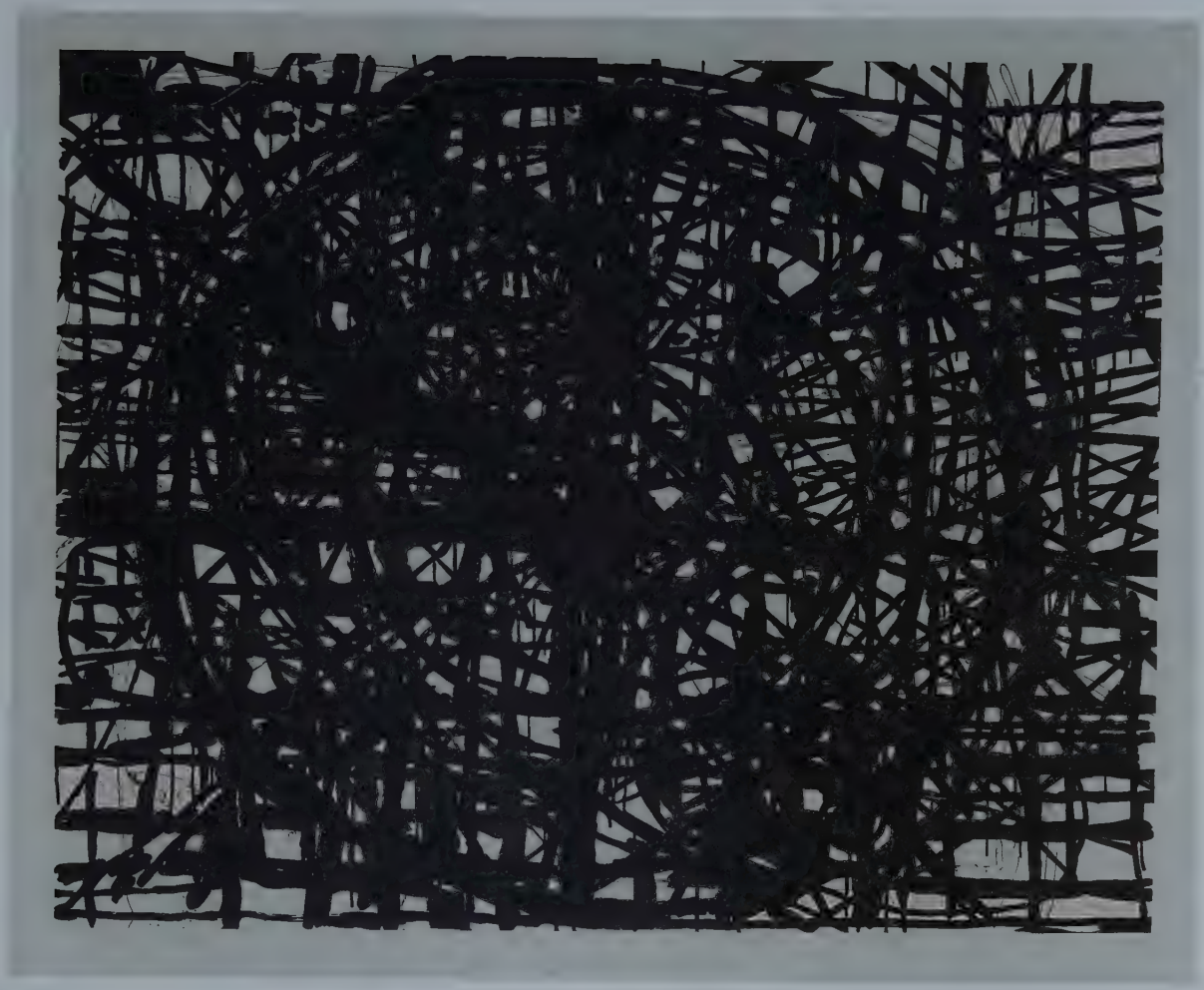
181

181

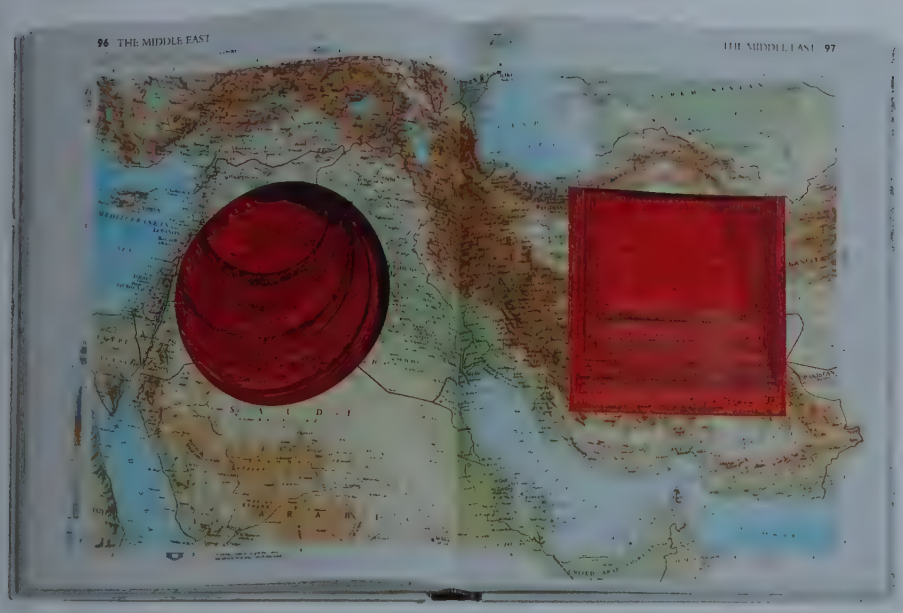
JULIE MEHRETU b. 1970
Fracture, 2007
Etching with aquatint in colors, on Somerset paper, with full margins, signed, dated '2007' and numbered 20/35 in pencil (there were also 12 artist's proofs), published by Burnet Editions, New York (with their blindstamp), unframed.
I. 15¾ x 9½ in. (40 x 24.1 cm)
S. 23¼ x 28 in. (59.1 x 71.1 cm)

Estimate $3,500-4,500

182



183



182

TERRY WINTERS b. 1949
Face Boundary, 1997
Etching and aquatint, on Arches En Tout Cas paper, with full margins, signed, dated '1997' and numbered 'PP 1/3' in pencil (a printer's proof, the edition was 18 and 7 artist's proofs), published by Universal Limited Art Editions, West Islip, New York (with their blindstamp), framed.
I. 33⅝ x 42½ in. (85.4 x 108 cm)
S. 42 x 50 in. (106.7 x 127 cm)

Estimate $5,000-7,000

LITERATURE Nancy Sojka 112

183

ANISH KAPOOR b. 1954
Turning the World, 2005
Book comprised of World Atlas pages, with cut-out and hand-painting in colors, bound (as issued), signed and numbered 16/26 on the first page in pencil (there were also 12 artist's proofs), published by Carolina Nitsch for the New Museum of Contemporary Art, New York, contained in original red slipcase with letterpress embossed title.
15½ x 11½ in. (39.4 x 29.2 cm)

Estimate $7,000-9,000

184

184

TAUBA AUERBACH b. 1981
Plate Distortion I; II; and III, 2011
The complete set of three etchings with aquatint in colors, on Revere and Kozo paper, with full margins, all signed, dated '2011' and numbered 12/35 in pencil (there were also 10, 10 and 4 artist's proofs respectively), published by Paulson Bott Press, Berkeley, California (with their blindstamp), all unframed.
all I. 34 x 24½ in. (86.4 x 62.2 cm)
all S. 44 x 33½ in. (111.8 x 85.1 cm)

Estimate $10,000-15,000

185

CAROL BOVE b. 1971
Untitled, 2009
Multiple comprised of brass stand and shell, incised with signature and numbered 18/18 on the underside, published by Artists space, New York.
overall 8 x 3 x 3 in. (20.3 x 7.6 x 7.6 cm)

Estimate $3,000-4,000

185

186

KIKI SMITH b. 1954
Untitled, 1990
Lithograph, on custom hand-made Mitsumashi paper, the full sheet, signed, dated '1990' and numbered 19/54 in pencil (there were also 11 artist's proofs), published by Universal Limited Art Editions, Inc., West Islip, New York (with their blindstamp), unframed.
S. 35¾ x 36 in (90.8 x 91.5 cm)

Estimate $2,000-3,000

LITERATURE Wendy Weitman 43

186

187

187

GIUSEPPE PENONE b. 1947
Images de Pierres, 1993
The complete series of five lithographs, on Rives BFK paper, the full sheets, all signed, titled, dated '93' and numbered 2/24, 3/30, 3/19, 3/24 and 2/19 respectively in pencil (there were also 2 artist's proofs for all), published by Centre d'édition contemporaine, Geneva (all with their inkstamp on the reverse), all unframed.
smallest S. 33¾ x 24⅞ in. (85.8 x 63.2 cm)
largest S. 47⅞ x 31⅝ in. (121.5 x 80.3 cm)

Estimate $4,000-6,000

188

KIKI SMITH b. 1954
How I Know I'm Here, 1985-2000
Linocut, on four sheets of Thai Mulberry paper, the full sheets, one signed and dated '1985-2000' and one numbered 14/18 in pencil (there were also 6 artist's proofs), published by Editions, Fawbush, New York, all framed.
all S. 11⅝ x 43⅛ in. (29.5 x 109.5 cm)
overall: 11⅝ x 172½ in. (29.5 x 438.2 cm)

Estimate $6,000-9,000

LITERATURE Wendy Weitman 13

189

KIKI SMITH b. 1954
Josephine, 1999
Aquatint and etching in colors, on Hahnemühle paper, with full margins, signed, dated '1999' and numbered 6/20 in pencil (there were also 7 artist's proofs), printed and published by Harlan and Weaver, New York, framed.
I. 12¼ x 9¾ in. (31.1 x 24.8 cm)
S. 20 x 16 in. (50.8 x 40.6 cm)

Estimate $2,000-3,000

189

190

191

190

PHILIP GUSTON 1913-1980
Group, 1980
Lithograph, on Arches 88 paper, the full sheet, signed, titled, dated '80' and numbered 12/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), unframed.
S. 29⅜ x 19½ in. (74.5 x 49.5 cm)

Estimate $2,500-3,500

LITERATURE Gemini G.E.L. 925

191

PHILIP GUSTON 1913-1980
Sea Group, 1980
Lithograph, on Arches Cover paper, with full margins, signed, titled, dated '80' and numbered 12/50 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), unframed.
I. 28⅞ x 37⅛ in. (73.2 x 94.2 cm)
S. 32 x 42¾ in. (81.4 x 108.7 cm)

Estimate $2,500-3,500

LITERATURE Gemini G.E.L. 1060

192

192

BEVERLY SEMMES b. 1958
Hole/Pot/Dot, 2005
The complete set of three multi-part lithographs in colors, on Velin d'Arches paper, the full sheets, each signed, dated '2005' and numbered 9/33 in pencil (there were also 6 artist's proofs), published by World House Editions, Middlebury, Connecticut, contained in original linen covered portfolio with title in red.
all S. 47¼ x 31½ in. (120 x 80 cm)

Estimate $2,500-3,500

193

LOUISE BOURGEOIS 1911-2010
Tree with Shoes, plate 4 from Topiary, The Art of Improving Nature, 1998
Etching, on wove paper, with full margins, signed, dated '98' and annotated 'Hors Commerce' in pencil (aside from the edition 28 and 10 artist's proofs), published by Julie Sylvester Cabot and the Whitney Museum of American Art Editions, New York, framed.
I. 29¾ x 21¾ in. (75.6 x 55.2 cm)
S. 38⅞ x 27⅛ in. (98.7 x 70.8 cm)

Estimate $4,000-6,000

193

194

JOSEPH BEUYS 1921-1986
Zirkulationszeit (Circulation Time): six plates; and Schwurhand (Oath Hand): one plate, 1982
Seven etchings (one with aquatint in color), on Arches paper, with full margins, with full margins, all signed and numbered 'IX/XXV' (four), 'VII/XXV' (one) and 'XIV/XXV' (one) in pencil (from the Museum Edition of 25 in Roman numerals, the regular edition was 75), published by Grafos-Verlag, Vaduz, Liechtenstein, all unframed.
smallest S. 16⅜ x 12½ in. (41.6 x 31.8 cm)
largest S. 35¼ x 24¾ in. (89.5 x 62.9 cm)

Estimate $6,000-8,000

LITERATURE Jörg Schellmann 351; 418; 420; 422; 423; 433 and 435

195

JOSEPH BEUYS 1921-1986
Suite Tränen (Tears Suite): five plates, 1985
Five etchings, one with aquatint in color, and one with Chine-Collé, on various papers, with full margins, all signed and annotated variously from the edition of XXV in pencil (from the Museum Edition of 25 in Roman numerals, the regular edition was 75 and 10 artist's proofs), published by Grafos-Verlag, Vaduz, Liechtenstein, all unframed.
all S. approximately 17½ x 12½ in. (44.5 x 31.8 cm) (one horizontal)

Estimate $4,000-6,000

LITERATURE Jörg Shellmann 524-527 and 531

194

Including *Honiggefäß; Kopf H.B.; Taucherin; Urschlitten 2; Tote Hirsch; Mädchen;* and *Frau rennt weg mit Gerherin*

195

Including: *Hirsch-Schädel; Petticoat; Hirschkopf; Frauentorso;* and *Hirsch-Fuss*

196

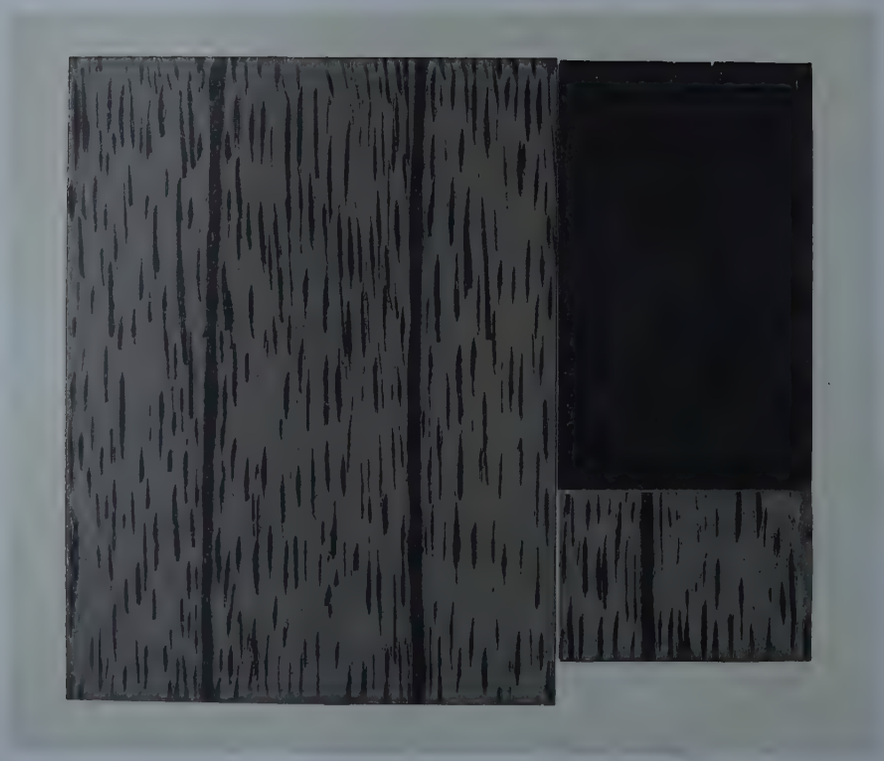
196

RICHARD SERRA b. 1939
Core, 1987
Paintstick and screenprint, on Arches Cover paper, the full sheet, signed, dated '87' and numbered 20/30 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 49½ x 56¾ in. (125.7 x 144.1 cm)

Estimate $4,000-6,000

LITERATURE Gemini G.E.L. 1331; Silke von Berswardt-Wallrabe 42

197



197

SEAN SCULLY b. 1945
Block, 1986
Woodcut in colors, on Okawara paper, with full margins, signed, titled, dated '86' and numbered 2/30 in pencil (there were also 10 artist's proofs), published by Diane Villani, New York, framed.
I. 29¾ x 34⅝ in. (75.6 x 87.9 cm)
S. 36¾ x 43¾ in. (93.3 x 111.1 cm)

Estimate $3,500-4,500

LITERATURE Graphische Sammlung Albertina 86003

198

198

ROBERT RYMAN b. 1930
Conversion, 2003
Relief print from linoleum in white with applied carpet tacks, on aluminum panel, the full sheet, signed, dated '03', annotated 12/30 in black ink, also numbered 12/30 in pencil on the folder label (there were also 6 artist's proofs), published by Pace Editions, Inc., New York, contained in original custom card folder.
S. 15 x 15 in. (38.1 x 38.1 cm)

Estimate $8,000-12,000

199

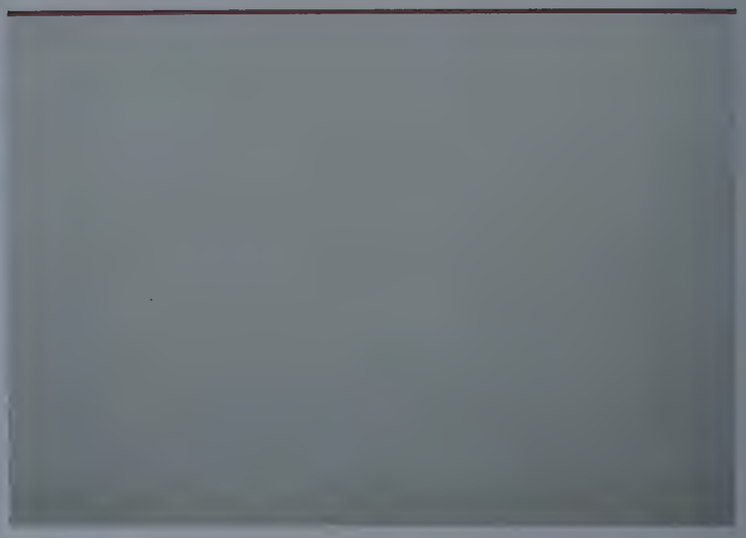
RICHARD HAAS b. 1936
Donald Judd's Building, 1970
Etching, on wove paper, with full margins, signed, titled, dated '1970' and numbered 16/20 in pencil (there was also an edition of 20 in another state and 5 artist's proofs), published by the artist, unframed.
I. 16 x 19 in. (40.6 x 48.3 cm)
S. 20⅞ x 24¼ in. (53 x 61.6 cm)

Estimate $1,200-1,800

LITERATURE see John Szoke 5 and 6

199

200

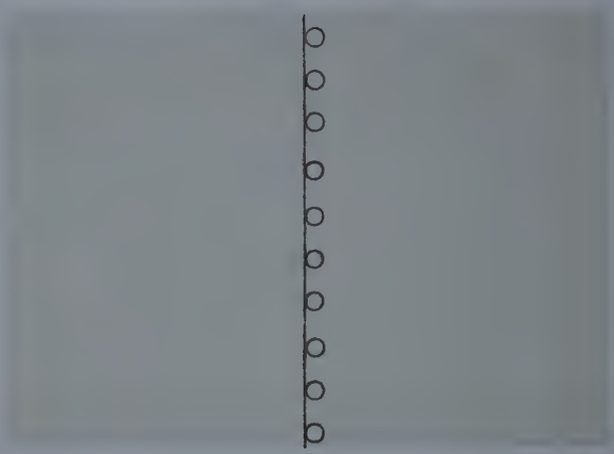


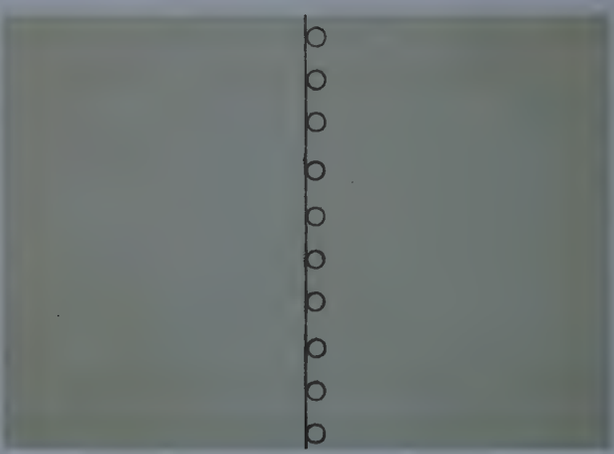
200

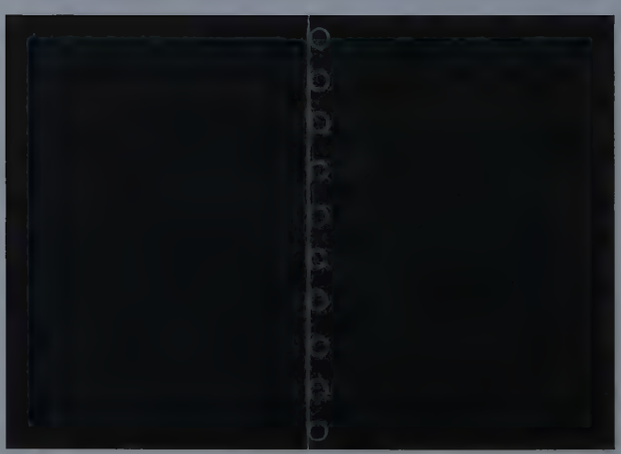
DAN FLAVIN 1933-1996
Untitled (for Rento), 1986
The complete set of two screenprints in colors, on Rives BFK paper, the full sheets, both signed, dated '1986', annotated '2' and '5' respectively and numbered 'another of 35' in pencil (the total edition was 40), published by Rento Brattinga, Steendruckerei, Amsterdam, both framed.
both S. 29½ x 41½ in. (74.9 x 105.4 cm)

Estimate $3,000-5,000

201







201

DAN FLAVIN 1933-1996
Untitled (Triptych for the Stedelijk), 1986
The complete set of three lithographs in colors, on white, gray and black Rives BFK paper, the full sheets, all signed, dated '1986', annotated 1, 2, and 2 respectively and numbered '- of 25' in pencil (there were also artist's proofs), published by Renato Brattinga, Steendruckerei, Amsterdam (with their blindstamp), all framed.
all S. 21¼ x 29¾ in. (54 x 75.6 cm)

Estimate $2,500-3,500

202

203

202

DAN FLAVIN 1933-1996
To Don Judd, Colorist: plates 1; 4; and 7, 1986
Three lithographs in colors, on John Koller HMP handmade paper, the full sheets, all signed, dated '1986' and numbered '9 of 30' in pencil (there were also 7, 9 and 4 artist's proofs respectively), published by Gemini G.E.L., Los Angeles (with their blindstamps), all framed.
all S. 29 x 40 in. (73.7 x 101.6 cm)

Estimate $5,000-7,000

203

DAN FLAVIN 1933-1996
Untitled (Sails), 1986
The complete set of three lithographs in blue with collage, on gray Rives BFK paper, the full sheets (shaped, as issued), all signed, titled, dated '1986' or '1985' and numbered 'another of 40' in pencil or blue pencil, published by Rento Brattinga, Steendruckerei, Amsterdam, all framed.
one S. 15¾ x 29¾ in. (40 x 75.6 cm)
one S. 23½ x 22 in. (59.7 x 55.9 cm)
one S. 30 x 8¼ in. (76.2 x 21 cm)

Estimate $2,500-3,500

204

204

FRANK STELLA b. 1936
Ileana Sonnabend; and Leo Castelli, from Purple series, 1972
Two lithographs in colors, on Copperplate Deluxe paper, with full margins, both signed and numbered 60/100 and 68/100 respectively in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), both unframed.
both I. various sizes
both S. 16 x 22 in. (40.6 x 55.9 cm)

Estimate $2,000-3,000

LITERATURE Gemini G.E.L. 369 and 376; Richard Axsom 65 and 72

205

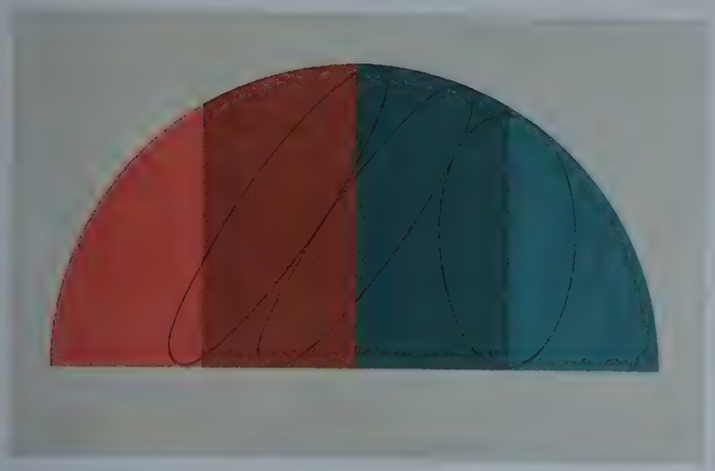
FRANK STELLA b. 1936
Shards II, from Shards, 1982
Offset lithograph and screenprint in colors, on Arches Cover paper, the full sheet, signed, dated '82' and numbered 89/100 in pencil (there were also 20 artist's proofs in Roman numerals), published by Petersburg Press, New York, framed.
S. 39½ x 45 in. (100.3 x 114.3 cm)

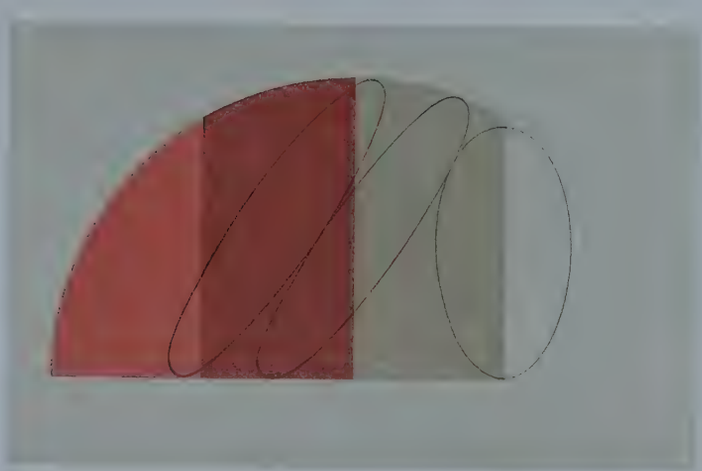
Estimate $3,000-5,000

LITERATURE Richard Axsom 145

205

206





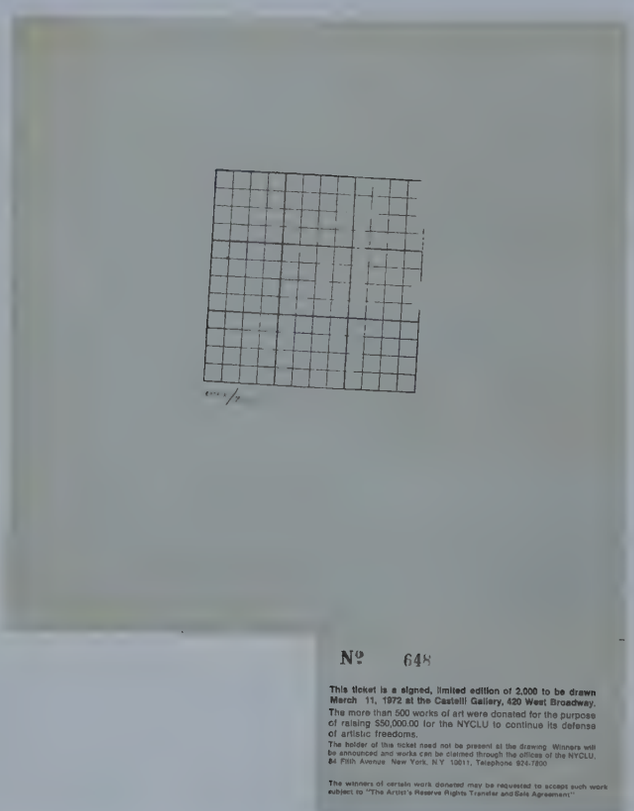
206

ROBERT MANGOLD b. 1937
Semi Circle III; and IV, 1995
Two lithographs in colors, on Somerset paper, with full margins, both signed, inscribed 'III' and IV' respectively and numbered 2/47 in pencil (there were also 10 artist's proofs), published by Brooke Alexander Inc., New York, both framed.
both I. 18⅝ x 37½ in. (47.6 x 95.3 cm)
both S. 29 x 44 in. (73.7 x 111.8 cm)

Estimate $4,000-6,000

LITERATURE Amy Baker Sandback 52.03 and 52.04

207



No 648
This ticket is a signed, limited edition of 2,000 to be drawn March 11, 1972 at the Castelli Gallery, 420 West Broadway.
The more than 500 works of art were donated for the purpose of raising $50,000.00 for the NYCLU to continue its defense of artistic freedoms.
The holder of this ticket need not be present at the drawing. Winners will be announced and works can be claimed through the offices of the NYCLU, 84 Fifth Avenue New York, N.Y. 10011, Telephone 924-7800
The winners of certain work donated may be requested to accept such work subject to "The Artist's Reserve Rights Transfer and Sale Agreement"

207

CARL ANDRE b. 1935
Untitled (Ticket for NYCLU Fundraiser at Castelli Gallery), 1972
Inkstamp, on wove paper, with full margins, with attached perforated ticket stub No. 648 (as issued), signed with initials and numbered 648/2000 in pencil, published by the artist and the New York Civil Liberties Union, unframed.
I. 2⅞ x 2⅞ in. (7.3 x 7.3 cm)
S. 10⅞ x 8⅜ in. (27.6 x 21.3 cm)

Estimate $1,500-2,500

EXHIBITED The Museum of Contemporary Art, Los Angeles, The Herbert and Dorothy Vogel Collection: Fifty Works for Fifty States at MOCA, February 10 2013-March 11, 2013 (another example, #647)

208

208

AGNES MARTIN 1912-2004
Untitled, 1973
Screenprint in gray, on Japanese rag paper, with full margins, signed and numbered 28/50 in pencil (there were also 15 artist's proofs), published by Parasol Press, Ltd., New York, framed.
I. 6¾ x 7⅞ in. (17.1 x 20 cm)
S. 12 x 12 in. (30.5 x 30.5 cm)

Estimate $2,000-3,000

209

209

ARMAN 1928-2005
Papier Poubelles, 1964
Paper refuse in Plexiglas box mounted on black wood panel (as issued), signed and numbered 90/100 in black ink on a label affixed to the reverse, published by Edition MAT (Multiplication d'Art Transformable), Paris.
28¼ x 20½ x 4½ in. (71.8 x 52.1 x 11.4 cm)

Estimate $5,000-7,000

PROVENANCE Galerie Morgan, Stockholm

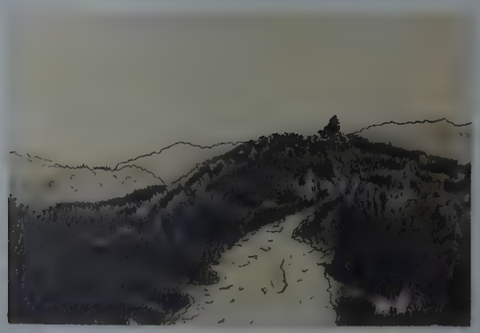
This work is recorded in the Arman Studio Archives New York under number: APA# 8400.64.002

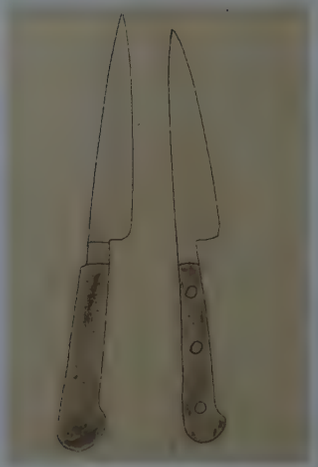
210

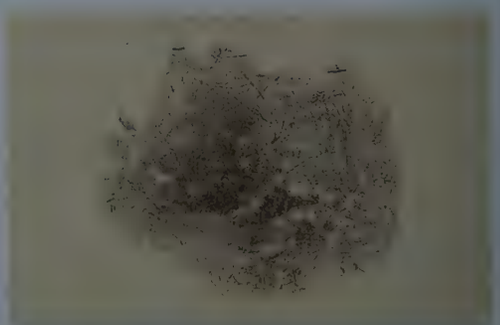
CHRIS BURDEN b. 1946
Coyote Stories, 2005
The complete set of 10 etchings with aquatint in colors, on natural Gampi collé to Magnami Pescia paper, with full margins, with printed text on Kozo-backed Gampi to Magami Pescia paper (25 pages), all prints and text pages signed and annotated 'ap 2' in pencil (one of 3 artist's proofs, the edition was 18), published by Edition Jacob Samuel, Santa Monica (all with their blindstamp), all contained in original wooden box.
16¼ x 14 in (41.3 x 35.6 cm)

Estimate $7,000-9,000

210







211

212

211

BRUCE NAUMAN b. 1941
Violent Incident – Man/Woman, 1986
VHS video cassette tape in color with audio, 30 minutes in length, signed and numbered 80/200 in black ink on a label affixed to the cassette tape (there were also 20 artist's proofs in Roman numerals), published by Edition for Parkett, New York and Zurich, contained in original plastic case.
8¾ x 5¾ x 1¼ in (22.2 x 14.6 x 3.2 cm)

Estimate $6,000-8,000

LITERATURE Edition for Parkett 10

212

ALIGHIERO BOETTI 1940-1994
Probing the Mysteries of a Double Life, 1990
Grano-lithograph with hand-painting in red, on wove paper, the full sheet, signed and numbered 55/100 in pencil (there were also 20 artist's proofs in Roman numerals), published by Parkett Editions, Zurich and New York, unframed.
S. 19⅝ x 27½ in. (49.8 x 69.9 cm)

Estimate $3,000-5,000

LITERATURE Edition for Parkett 24

213

213

UGO RONDINONE b. 1964
I Don't Live Here Anymore, 1999
The complete set of five chromogenic prints, on Kodak Electronic Imaging paper, with full margins, one signed and dated '1999' and four signed with initials in black ink on a Galerie Hauser & Wirth & Presenhuber (Zurich) label affixed to the reverse of each frame, from the edition of 2, all framed.
all I. 11⅞ x 8⅜ in. (30.2 x 21.3 cm)
all S. 13⅞ x 9½ in. (35.2 x 24.1 cm)

Estimate $8,000-12,000

214

214

MIKE KELLEY 1954-2012
The Orange & Green, from Pansy Metal/Clovered Hoof, 1989
Screenprint in colors, on oversized China Silk Habotai scarf, the full sheet, with accompanying wooden pole, signed, dated '1989' and numbered 38/40 in black ink on the canvas ties at the upper sheet edge (there were also 10 artist's proofs in Roman numerals), published by Edition Julie Sylvester, New York, unframed.
scarf 52 x 37½ in. (132.1 x 95.3 cm)
pole length 58 in. (147.3 cm)

Estimate $5,000-7,000

215

215

CHRISTOPHER WOOL b. 1955
Black Book, 1989
The complete set of 17 screenprints, on smooth wove paper, the full sheets, bound (as issued), signed and numbered 302/350 in black ink on the justification (there were also 8 artist's proofs), published by Thea Westreich, New York, with original black paper-covered hardcover.
23⅛ x 16⅛ in (58.7 x 41 cm)

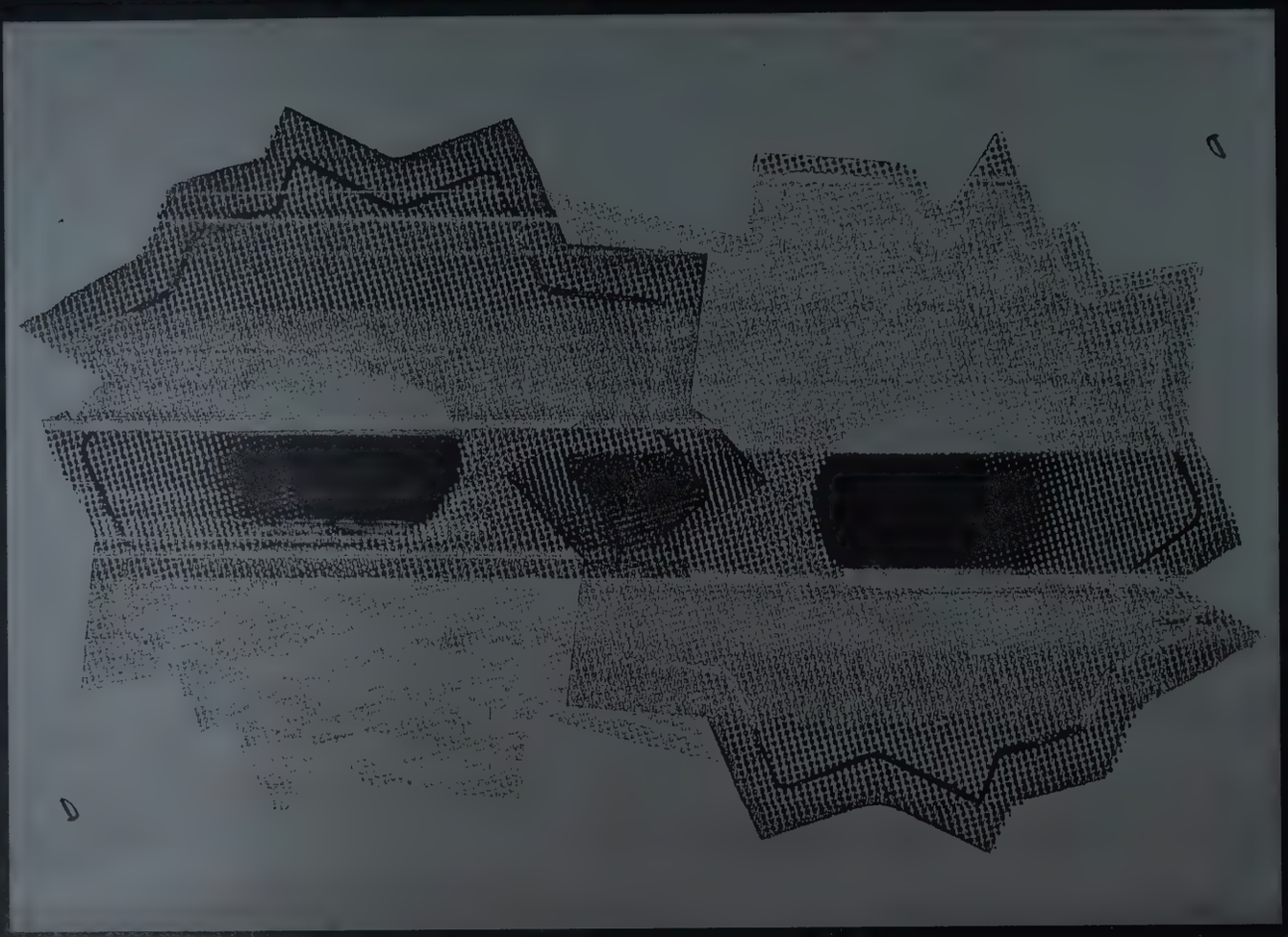
Estimate $5,000-7,000

216

216

RICHARD PRINCE b. 1949
Madame Butterfly, 2006
Chromogenic print, on photo paper, with full margins, signed and numbered 9/60 in black ink on a label affixed to the reverse (there were also 10 artist's proofs), published by Texte zur Kunst, Berlin, unframed.
I. 15 x 19⅜ in. (38.1 x 49.2 cm)
S. 15¾ x 19¾ in. (40 x 50.2 cm)

Estimate $1,200-1,800



217

NATE LOWMAN b. 1979
Bullet Hole, 2010
Screenprint, on silver metallic paper, with full margins, signed, dated '2010' and numbered 42/50 in black ink on the reverse, published by The Details Guild, New York, framed.
I. 18½ x 32½ in. (47 x 82.6 cm)
S. 24⅞ x 34⅞ in. (63.2 x 88.6 cm)

Estimate $6,000-8,000

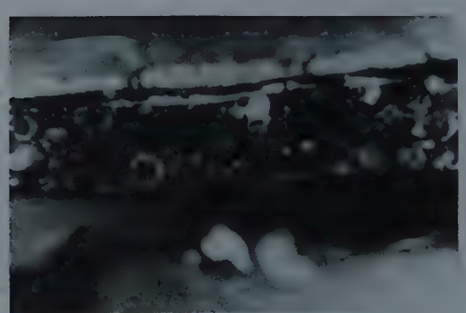


Plate 1 Glenn Ligon, *Stranger*. Photomicrograph of paint cross section, photographed in reflected light under the microscope at 160x.

218

GLENN LIGON b. 1960
Untitled, from Exit Art, 2003
Photogravure, on Somerset paper, with full margins, signed, dated '03' and numbered 17/50 in pencil, published by Exit Art/The First World, New York, framed.
I. 21¾ x 15¾ in. (55.2 x 40 cm)
S. 28¼ x 21¼ in. (71.8 x 54 cm)

Estimate $2,000-3,000

219

ROBERT LONGO b. 1953
Barbara, from Men in Cities, 1998
Lithograph, on Rives BFK paper, with full margins, signed, dated '98' and numbered 73/120 in pencil (there were also 15 artist's proofs), published by Wolfryd-Selway Fine Art, West Hollywood, California, framed.
I. 39¾ x 22 in. (101 x 55.9 cm)
S. 45¾ x 30 in. (116.2 x 76.2 cm)

Estimate $7,000-10,000

219

220

220

ROBERT LONGO b. 1953
Tiger, 2011
Archival pigment print, on Epson hot-pressed paper, with full margins, signed, dated '2011' and numbered 27/30 in pencil (there were also 3 artist's proofs), published by Doctors Without Borders, New York, unframed.
I. 41⅞ x 30½ in. (106.4 x 77.5 cm)
S. 45 x 33¼ in. (114.3 x 84.5 cm)

Estimate $8,000-12,000

221

221

MARILYN MINTER b. 1948
Prism, 2009
Chromogenic print, on photo paper, with full margins, signed, titled, dated '2009' and numbered 27/27 in black ink on the reverse, framed.
I. 19⅝ x 13⅛ in. (49.8 x 33.3 cm)
S. 20 x 16 in. (50.8 x 40.6 cm)

Estimate $6,000-9,000

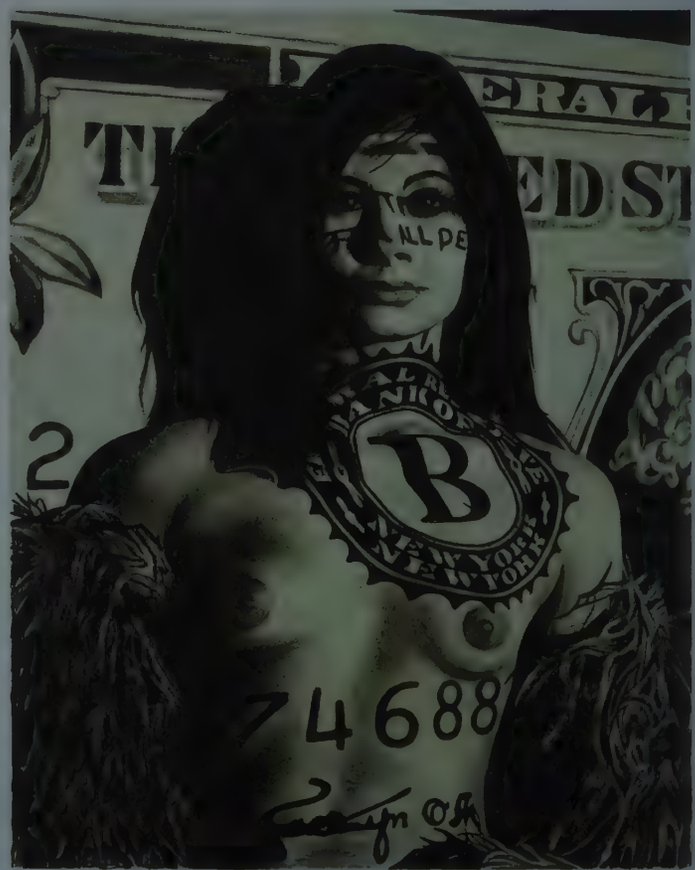
222

RICHARD PHILLIPS b. 1962
$; and Miss Parkett, 2003; and 2004
Two lithographs (one in colors), on Rives BFK and wove paper respectively, with full margins, both signed, dated '03' and '04' and numbered 'I' and 'XXIV' respectively in pencil (one of 20 and 26 artist's proofs in Roman numerals, the editions were 110 and 70 respectively), published by Texte zur Kunst, Berlin and Parkett Editions, New York and Zurich, both unframed.
$ I. 25⅜ x 20⅛ in. (64.4 x 51 cm)
S. 29¼ x 23 in. (74.4 x 58.5 cm)
miss parkett I. 21⅛ x 15⅞ in. (53.8 x 40.5 cm)
S. 25⅞ x 20 in. (65.8 x 50.9 cm)

Estimate $1,200-1,800

LITERATURE Edition for Parkett 71

222



223

224

223

MARILYN MINTER b. 1948
Frostbite, 2009
Chromogenic print, on photo paper, with full margins, signed in black ink and numbered 12/25 on labels affixed to the reverse, published by Salon 94, New York, framed.
I. 13 x 19⅝ in. (33 x 49.8 cm)
S. 16 x 19⅞ in. (40.6 x 50.5 cm)

Estimate $5,000-7,000

224

JACK PIERSON b. 1960
C.V.D. #7; C.V.D. #8; and C.V.D. #10, 2000
Three chromogenic prints, on photo paper, with full margins, Diasic mounted (as issued), all signed, titled, dated '2000' and numbered 1/10 in black ink on the reverse, all framed.
all I. 18⅞ x 15 in. (47.9 x 38.1 cm)
all S. 19⅞ x 15⅞ in. (50.5 x 40.3 cm)

Estimate $4,000-6,000

PROVENANCE Galeria Presenca, Porto

225

225

PAUL MCCARTHY b. 1945
Brancusi Tree, 2007
Self-inflatable gold mylar fabric sculpture with integrated fan, signed, dated '2007,' and numbered 30/75 in black ink (there were also 29 artist's proofs), contained in original custom mylar fabric carrier bag.
80 x 40 x 40 in. (203.2 x 101.6 x 101.6 cm)

Estimate $5,000-7,000

226

CORY ARCANGEL b. 1978
Since U Been Gone: five prints, 2011
Five metallic foil and screenprints in colors, on wove paper, with full margins, all signed and numbered 'PP 1/1' in pencil on the reverse (a printer's proof, the edition was 10), published by Whitney Museum of American Art, New York for the exhibition *Cory Arcangel: Pro Tools*, all unframed.
all I. various sizes
all S. 11½ x 8⅜ in. (29.2 x 21.3 cm)

Estimate $5,000-7,000

226

227

228

227

NAM JUNE PAIK 1932-2006
Untitled, 1992
The complete set of ten offset lithographs in colors, on wove paper, with full margins, with colophon, accompanied by the catalogue *Il Novecento di Nam June Paik*, all signed and numbered 5/130 in pencil, published by Edizioni Carte Segrete, Rome, all contained in the original red linen-covered portfolio case with gold stamped lettering.
19 x 14⅞ in. (48.3 x 37.8 cm)

Estimate $4,000-6,000

228

PAUL PFEIFFER b. 1966
Four Horseman of the Apocalypse #8, from Exit Art, 2003
Chromogenic print, on Fujicolor Crystal Archive paper, with full margins, signed and numbered 17/50 in black ink on the reverse, published by Exit Art/The First World, New York, framed.
I. 29⅜ x 21⅜ in. (74.6 x 54.3 cm)
S. 29⅞ x 21⅞ in. (75.9 x 55.6 cm)

Estimate $2,000-3,000

229

GARY SIMMONS b. 1964
Everforward...(Neverback), 1993
Pair of white leather boxing gloves with metallic gold thread and satin, signed, dated '93 and numbered 'AP 4/4' in black ink inside one glove, also numbered inside the other glove (an artist's proof, the edition was 20), published by Permanent Press, Brooklyn.
each 13 x 7 x 5½ in. (33 x 17.8 x 14 cm)

Estimate $5,000-7,000

LITERATURE Deidre Stein, "The Multiple Multiples," Art News, May 1994: 85-86. (another illustrated); Art Voices, Cover image, December/January 2013

230

CARRIE MAE WEEMS b. 1953
Hush our Silence, from Exit Art, 2003
Chromogenic print, on photo paper, with full margins, signed, dated '2003' and numbered 17/50 in black ink on the reverse, published by Exit Art/The First World, New York, framed.
I. 33⅝ x 29⅝ in. (85.4 x 75.2 cm)
S. 33⅞ x 29⅞ in. (86 x 75.9 cm)

Estimate $1,500-2,500

230

I REMEMBER LONG NITES AND ENDLESS DISCUSSIONS WITH YOU, WHEN WE WERE NOT AFRAID TO SPEAK OUR MINDS, AND NOW I ONLY FEEL THE HUSH, HUSH, HUSH OF OUR MUTUAL SILENCE.

231

CARRIE MAE WEEMS b. 1953
Untitled (See No Evil, Hear No Evil, Speak No Evil), 1995
Three chromogenic prints, on Kodak Professional photo paper, with full margins, signed and dated '1995' in black ink on the reverse, from the unnumbered edition of 200, unframed.
overall I. 6⅞ x 18¼ in. (17.5 x 46.4 cm)
S. 19⅞ x 23¾ in. (50.5 x 60.3 cm)

Estimate $1,500-2,500

231

232

232

SOLD TO BENEFIT THE SENATOR CHUCK ALLEN III (SCAIII) SCHOLARSHIP FUND, NEW YORK

ERNESTO PUJOL b. 1957

Monk (panel 1), from Triptych of Franciscans from Body of Faith: Conversion of Manners and Hagiography, 2000-01

Chromogenic print, on archival photo paper, the full sheet, signed, titled, dated and numbered 4 from the edition of 5 in ink on the reverse, in the original black stained wood artist's frame.

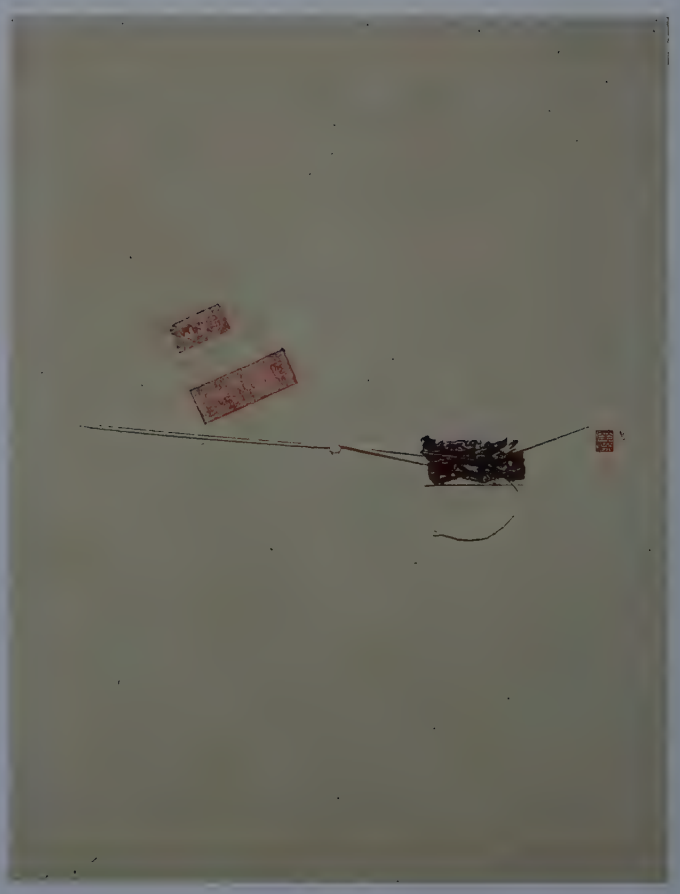
overall: 41 x 30¾ in. (104.1 x 78.1 cm)

Estimate $6,000-8,000

PROVENANCE gift of the artist

EXHIBITED El Museo del Barrio, NY; Galería Luis Adelantado, Valencia; Allentown Art Museum, PA; Heriard-Cimino Gallery, New Orleans; Rufino Tamayo Museum, Mexico City (this print); ARCO Fair, Madrid (with complete series); MOCA, LA, and the RISD Museum, Providence (other examples)

233



233

ZARINA HASHMI b. 1937

Was Fragile, 1975

Emboss, stamp, thread and sealing wax, on Indian handmade paper, the full sheet, numbered 1/20 in pencil (there were no artist's proofs), published by the artist, framed.

S. 25 x 19 in. (63.5 x 48.3 cm)

Estimate $2,000-3,000

EXHIBITED *The Second Sex: New Feminist Photography on the Cusp*, Lakeeren Gallery, Mumbai, 22 Jun 2011 - 22 Jul 2011 (another example)

234

SOLD TO BENEFIT THE FRANKLIN FURNANCE ARCHIVE

WILLIAM POPE.L b. 1955

Intimacy Project, 2011

Photographic transfer on lithographic limestone, with unique image on the reverse from the stones previous use in a ceramics factory, signed and numbered 2/12 in black ink on the reverse (there were also 3 artist's proofs), published to benefit the Franklin Furnace Archive Inc., Brooklyn, New York, with acrylic stand.

l. 10 x 8⅝ in. (25.4 x 21.9 cm)

stone: 15¾ x 11⅞ in. (40 x 30.2 cm)

Estimate $8,000-12,000

The photographic image was transferred onto 18 separate lithographic limestones. The image (the artist's grandmother) on each of the limestones was processed to allow for pulled impressions. The back of every limestone holds a unique image from the stone's previous use in a ceramics factory. The artist's signature is on the back of the stone in black. All stones used exist as an edition of multiples printed by Brian Garner at Litho Shop in Baltimore, MD (January—June 2011).

"Sometimes no matter what you do, no matter what you change, no matter what you give up --you cannot get someone to love you, even your own mother." --what my mother should have said to her own mother but never did.

234

235

235

LESLEY DILL b. 1950

Head, 2003

Three-dimensional work, comprised of cast die-cut abaca paper letters and thread, with original shelf, from the edition of 25, published by Dieu Donne, New York, contained in original packaging.

overall: 24 x 9¼ x 5 in. (61 x 23.5 x 12.7 cm)

Estimate $2,000-3,000

236

236

SARAH CHARLESWORTH 1947-2013

Tartan, 1986

The complete set of three photo-lithographs in colors, on Ragcoat paper, the full sheets, all signed with initials, dated '12/86' and numbered 32/60 in pencil (there were also 10 artist's proofs), published by Editions Ilene Kurtz, New York (with their inkstamps on the reverse), contained in original green fabric-covered portfolio with title.

all S. 32 x 24 in. (81.3 x 61 cm)

Estimate $2,500-3,500

Including: *Dress MacLeod; MacGregor;* and *Black Steward*

237

CINDY SHERMAN & MIKE KELLEY b. 1954; 1954-2012

Untitled (Mrs. Claus); and Toy Santa Claus, 1990; and 1993

Two chromogenic prints, on Fujicolor and high gloss paper respectively, both with full margins, *Mrs. Claus* signed and dated '1990' in black ink on the reverse, from the edition of 125, *Toy* stamped with initials and dated '1993' on the reverse, from the edition of 100, both unframed.

toy I. 9⅜ x 6⅛ in. (23.8 x 15.9 cm) S. 10 x 8 in. (25.4 x 20.3 cm)

mrs. claus I. 13 x 9⅞ in. (33 x 25.1 cm) S. 14 x 11⅞ in. (35.6 x 30.2 cm)

Estimate $1,500-2,000

237

238

238

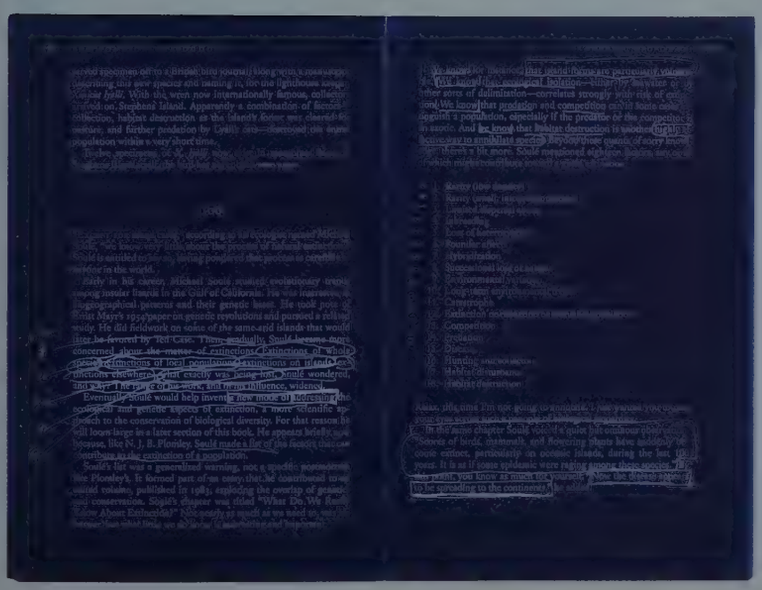
SHARON CORE b. 1965

Early American, Still Life with Balsam Apples, 2010
Chromogenic print, on Kodak Professional Endura paper, with full margins, signed, dated 2010 and numbered 'AP 1/5' in black ink on the reverse (an artist's proof, the edition was 9), published by Lincoln Center Vera List Art Project, New York, framed.
I. 12⅛ x 18¼ in. (30.8 x 46.4 cm)
S. 15⅞ x 19⅞ in. (40.3 x 50.5 cm)

Estimate $4,000-6,000

Early American, *Still Life with Balsam Apples*, 2010 was commissioned to celebrate Lincoln Center's 50th anniversary. The work is a part of Core's ongoing *Early American series*, which began in 2007. In this series Core takes the works of 19th century still life artist Raphaelle Peale (1774-1825) and re-creates his old-master-style paintings as photographs. To create this picture, Core grew her own fruits, vegetables, and flowers from heirloom seeds to better resemble natural forms from early nineteenth-century America. In addition she collected porcelain and glass from the period, many pieces being identical to those found in the original paintings.

239



239

ANN HAMILTON b. 1956

Reading...The Song of the Dodo by David Quammen, January 2008, 2008
Archival inkjet print in colors, on photo paper, with full margins, signed, titled, dated '2008' and numbered 2/3 in pencil, published by Carl Solway Gallery, Cincinnati, framed.
I. 27½ x 36 in. (69.9 x 91.4 cm)
S. 36½ x 44 in. (92.7 x 111.8 cm)

Estimate $2,000-3,000

240

240

KATHARINA FRITSCH b. 1956
Madonna; Brain; Vase; Scarf; Black Cat; and Money, 1981-89
The complete set of six multiples in various media, including plaster, plastic, metal and screenprint on silk, from the unlimited edition (the edition is no longer in production), published by the artist, lacking the original cardboard boxes.
various sizes

Estimate $5,000-7,000

241

241

WADE GUYTON b. 1972
The Tomato Lovers, 2006
Chromogenic print, on Fujicolor Crystal Archive Paper, with full margins, signed, dated '06' and numbered 43/100 in black ink on the reverse (there were also 20 artist's proofs), published by Text Zur Kunst, Berlin, unframed.
I. 14¼ x 11⅛ in. (36.2 x 28.3 cm)
S. 16⅜ x 11⅞ in. (41.6 x 30.2 cm)

Estimate $2,000-3,000

242

242

VIK MUNIZ b. 1961
Gummy Bears, 2002
The complete set of four Duraflex prints in colors, on smooth photo paper, with full margins, one signed and dated '2002' in black ink on label affixed to the reverse (of all), labels printed with artist's name, title, date, medium, print number and numbered 12/100, co-published by Brooklyn Academy of Music and Public Art Fund, New York, all unframed, lacking the original portfolio.
all I. 10 x 8 in. (25.4 x 20.3 cm)
all S. 14 x 11 in. (35.6 x 27.9 cm)

Estimate $6,000-8,000

243

DAMIEN HIRST b. 1965
Home Sweet Home; and Opium, 1996; and 2000
Two works, including one screenprint in colors, on porcelain plate, and one gloss-finish Lamda print in colors, on Fujicolor Professional paper, the full sheet, *home* numbered 496/1500 on the reverse, *opium* signed in black ink on the front and numbered 312/500 in black ink on the reverse (smeared slightly), published respectively by Sid Powell for Gagosian Gallery, and Eyestorm, London (with their original embossed certificate affixed to the reverse of the mount), *home* contained in original corrugated box and *opium* framed.
home diameter: 8¼ in. (21 cm)
opium S. 19 x 17 in. (48.3 x 43.2 cm)

Estimate $3,000-5,000

243

244

244

WILLIAM EGGLESTON b. 1939
Untitled (Mayfield, Kentucky), 1999-00/2002
Transparency, in aluminum light frame with electrical fittings, signed, inscribed 'EAT#0207.007' and numbered 7/20 in pen on a label affixed to the reverse (there were also 5 artist's proofs), published by Edition Schellmann, Munich and New York in 2002, framed.
I. 12¼ x 17⅞ in. (31 x 45.5 cm)
S. 14⅝ x 19⅞ in. (37 x 50.7 cm)

Estimate $3,000-5,000

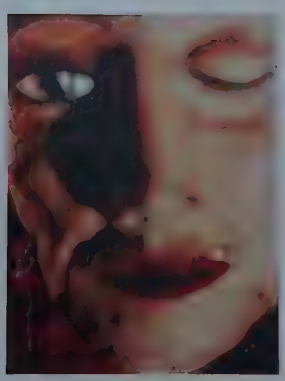
245

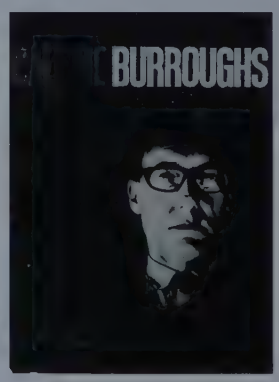
HARRY CALLAHAN 1912-1999
Ireland, from the suite PB832-4, 1979
Three dye transfer prints in colors, on high gloss paper, with wide margins, all signed in pencil on the front, annotated 'PB832-4', numbered 1/12 (two) and 9/12 (one) in pencil on the reverse, all framed.
largest I. 9½ x 14⅜ in. (24.1 x 36.5 cm)
largest S. 17¾ x 22½ in. (45.1 x 57.2 cm)

Estimate $5,000-7,000

245

246





246

VARIOUS ARTISTS
Walcheturm, 1997
The complete set of 13 photographs, on photo paper, with full margins and the full sheets, all signed and numbered 13/60 on the reverse, published by Galerie Walcheturm, Zürich, all framed.
all I. various sizes
smallest S. 10 x 12 in. (25.4 x 30.5 cm)
largest S. 10¾ x 16½ in. (27.3 x 41.9 cm)

Estimate $4,000-6,000

Including:
Hugo Markl, *Don't Blow your Top*; Douglas Gordon, *One hour in Two Days*; Urs Fischer, *La rosa blanca*; Franz West, *Der Weg zur Knödelhütte*; Urs Frei, *Ohne Titel*; Beat Streuli, *Tokyo...*; Ugo Rondinone, *Call me Burroughs*; Maria Eichorn, *Ohne Titel*; Gerwald Rockenschaub, *Ohne Titel*; Karen Kilimnik, *Berklex Square*; Fischli & Weiss, *Ohne Titel*; Candida Höfer, *Zoologischer Garten Paris*; and Angela Bulloch, *Working Manicure*

247

247

MARIO TESTINO b. 1954
Kate Moss, London, 2006, 2012
Chromogenic print, on Fujiflex Crystal Archive Supergloss paper, with full margins, signed and numbered 106/175 in black ink on a label affixed to the reverse (there were also 25 artist's proofs), also signed and numbered on the accompanying certificate of authenticity, published by Counter Editions, London, to celebrate the occasion of Mario Testino's major retrospective at the Museum of Fine Arts, Boston, contained in the original black paper-covered artist's presentation box.
I. 16½ x 23 in. (41.9 x 58.4 cm)
S. 19¾ x 23¾ in. (50.2 x 60.3 cm)

Estimate $3,000-5,000

248

248

SOLD TO BENEFIT MOMENTA ART, BROOKLYN, NEW YORK
MICKALENE THOMAS b. 1971
Portrait of Marie Sitting in Black and White, 2012
Photogravure, on Chine collé to wove paper, with full margins, signed, dated 2012 and numbered 14/20 in pencil (there were also 8 artist's proofs), co-published by Momenta Art and Benefit Print Project, New York, unframed.
I. 21 x 17 in. (53.3 x 43.2 cm)
S. 27 x 22½ in. (68.6 x 57.2 cm)

Estimate $4,000-6,000

249

249

JULIAN OPIE b. 1958
Maria-Theresa, 2011
Inkjet print in colors, on Epson Premium Semigloss Photo paper, dry-mounted to aluminum (as issued), with full margins, signed in black ink and numbered 5/40 on a label affixed to the reverse of the frame (there were also 7 artist's proof), published by Alan Cristea Gallery, London, contained in the original black tulip wood frame specified by the artist.
overall: 50 x 35½ x 2½ in. (127 x 90.2 x 6.4 cm)

Estimate $6,000-8,000

LITERATURE Alan Cristea Gallery 157

250

MATTHEW BRANNON b. 1971
Who Takes Who Home Tonight, 2007
The complete set of two screenprints in colors, on wove paper, the full sheet, both signed, dated '2007' and numbered '1/1 PP' in pencil on the reverse (a printer's proof, the edition was 1 and no artist's proof), unframed.
both S. 37¾ x 28¾ in. (95.9 x 73 cm)

Estimate $2,000-3,000

250

251

MANOLO VALDÉS b. 1942
La Pecera, 2003
Mixografia® print in colors, on handmade paper, the full sheet, signed and numbered 1/75 in pencil (there were also 18 *Prueba de Artista* (artist's proofs)), published by Mixografia, Los Angeles, framed.
S. 44 x 31½ in. (111.8 x 80 cm)

Estimate $3,000-4,000

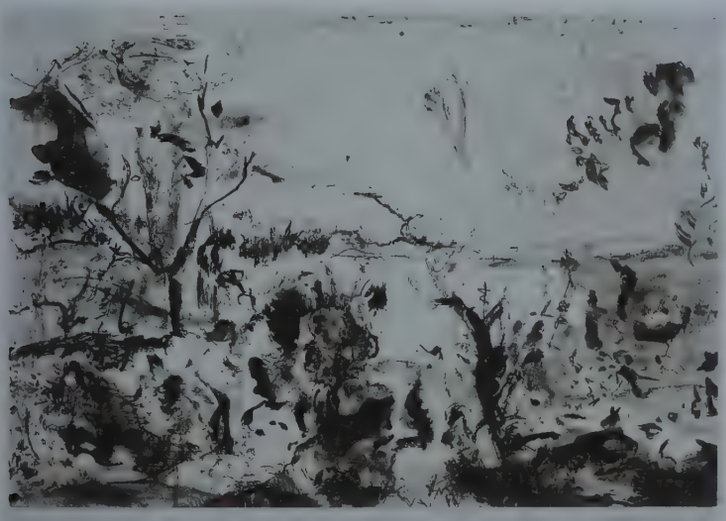
252

CECILY BROWN b. 1969
Untitled, 2003
Etching and aquatint, on wove paper, with full margins, signed, dated '2003' and numbered 17/28 in pencil (there were also 5 artist's proofs), published by Two Palms Press, New York, framed.
I. 23½ x 33⅞ in. (59.7 x 86 cm)
S. 27⅞ x 37⅝ in. (70.8 x 95.6 cm)

Estimate $1,500-2,500

251

252



253

253

MARY HEILMANN b. 1940
Graffiti, 1998
Aquatint in colors, on Somerset paper, with full margins, signed and annotated 'TPD' in pencil (a trial proof, the edition was 10 and 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), framed.
I. 29¾ x 21⅝ in. (75.6 x 54.9 cm)
S. 41¼ x 30¼ in. (104.8 x 76.8 cm)

Estimate $2,000-3,000

254

254

JEFF KOONS b. 1955
Balloon Dog (Red), 1995
Porcelain multiple painted in chrome, numbered 404/2300, published by the Museum of Contemporary Art, Los Angeles, with original plastic stand, contained in original Styrofoam-lined cardboard box.
diameter 10½ in (26.7 cm)

Estimate $5,000-7,000

255

255

JEFF KOONS b. 1955
Balloon Dog (Blue), 2002
Porcelain painted in chrome, numbered 541/2300 in black ink on the underside, published by the Museum of Contemporary Art, Los Angeles, with original plastic stand, contained in original foam-lined cardboard box.
diameter 10½ in. (26.7 cm)

Estimate $4,000-6,000

256

JEFF KOONS b. 1955
Fun, 1998
The complete set of three grano-lithographs in colors, on Biber GS board, with full margins, all signed, dated '98' and numbered 48/60 in pencil (there was also an edition of ten in Roman numerals and 15 artist's proofs), published by Edition Schellmann, Munich and New York, all unframed.
all I. various sizes
all S. 19¾ x 15¾ in. (50.2 x 40 cm)

Estimate $3,000-5,000

256

257

JEFF KOONS b. 1955
Puppy Vase, 1998
Glazed white ceramic vase, with incised signature, dated '98' and stamp numbered 858/3000 on the underside, published by Art of this Century, New York and Paris (with their stamp), with original Styrofoam-lined white cardboard box.
17½ x 11 x 16½ in. (44.5 x 27.9 x 41.9 cm)

Estimate $6,000-9,000

257

258

(another example)

258

JEFF KOONS b. 1955
Inflatable Balloon Flower (Yellow), 1997
Yellow PVC balloon, signed, dated '97' and numbered XLIV/XL in red marker on the balloon (one of 40 artist's proofs in Roman numerals, the edition was 100), published by Parkett Editions, Zurich and New York, contained in original cardboard box.
box: 12 x 12 x 27⅝ in. (30.5 x 30.5 x 70.2 cm)
inflated: approx. 51 x 59 x 70 in. (129.5 x 149.9 x 177.8 cm)

Estimate $6,000-9,000

LITERATURE Edition for Parkett 50/51

259

YAYOI KUSAMA b. 1929

Flower A; B; and C, 2005

The complete set of 3 screenprints in colors with gold lamé, on wove paper, with full margins all signed, dated '2005' annotated A-C respectively and numbered 19/50 in pencil, all framed.

all I. 20 x 24 in. (50.8 x 61 cm)

all S. 23¾ x 28⅛ in. (60.3 x 71.5 cm)

Estimate $7,000-10,000

260

260

YAYOI KUSAMA b. 1929
The Me That I adore (The Grand Set), 2013
The complete set of 20 fine bone china tea-ware, comprised of six tea cup and saucer pairs (in six variations), six cake plates, one tea pot, and one heart-shaped mini plate, signed and numbered 93/100 in black marker on the accompanying Certificate of Authenticity (from The Grand Set, there was also the regular edition of 400) each item is also stamp signed, titled, dated '2013' and numbered '093' on the reverse, manufactured by Nikko Company for the Mori Arts Center Museum Shop, Mori Building Co., Ltd., to commemorate the 10th anniversary of Roppongi Hills and the Mori Art Museum, contained in individual red fabric covered boxes with titles, in original red velvet case with title in gold.
15⅝ x 15⅝ x 11⅝ in. (39.7 x 39.7 x 29.5 cm)

Estimate $2,500-3,500

261

261

WANG GUANGYI b. 1957
Face of the Believer, 2003
Lithograph in colors, on wove paper, the full sheet, signed and numbered 197/199 in pencil, published by Kwai Po Collection, Hong Kong, framed.
S. 31¼ x 25¼ in. (79.4 x 64.1 cm)

Estimate $3,000-5,000

262

YOSHITOMO NARA b. 1959
Girl in a Box, 2001
Screenprint in colors, on wove paper, the full sheet, signed, dated '01' and annotated 'AP' in pencil (an artist's proof, the edition was 100), published by HeART Projects, Los Angeles, framed.
S. 11⅞ x 11⅞ in. (30.2 x 30.2 cm)

Estimate $3,000-5,000

262

263

263

TAKASHI MURAKAMI b. 1962
Flower Ball, 2012
Screenprint in colors, on smooth wove paper, with full margins, signed, dated '12' and numbered 15/50 in pencil, published by Kaikai Kiki, Ltd., Tokyo, framed.
I. diameter 23½ in. (59.7 cm)
S. diameter 27½ in. (69.9 cm)

Estimate $4,000-6,000

Artwork ©2012 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

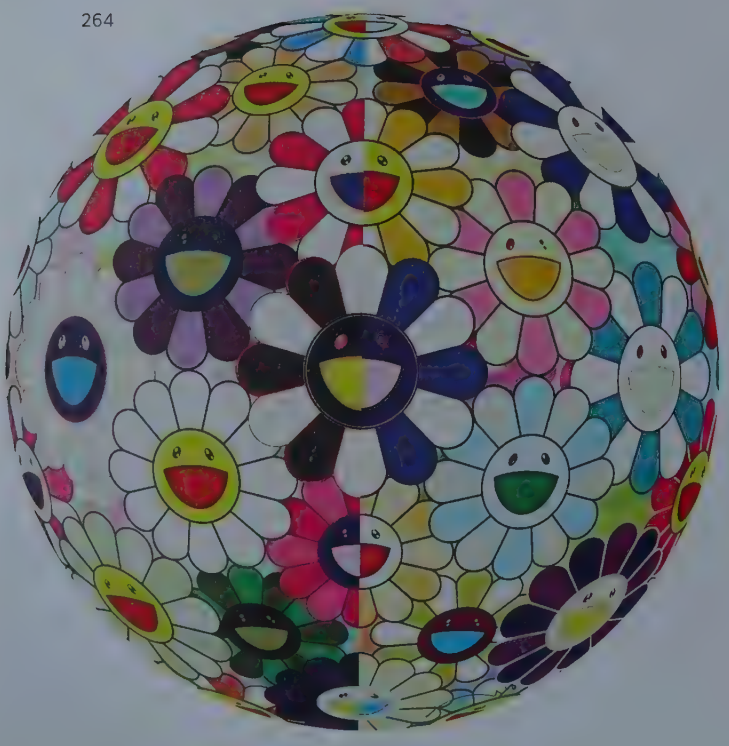
264

THIS LOT IS SOLD WITH NO RESERVE
TAKASHI MURAKAMI b. 1962
Flowerball Brown; and Flowerball (3D) From the Realm of the Dead, 2007; and 2009
Two offset lithographs in colors, on smooth wove paper, the full sheets, both signed and numbered 198/300 and 206/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, both framed.
both S. diameter 27¾ x 27¾ in. (70.5 x 70.5 cm)

Estimate $3,000-5,000 •

Artworks ©2007 and 2009 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

264



265

THIS LOT IS SOLD WITH NO RESERVE

TAKASHI MURAKAMI b. 1962

And then, and then and then and then and then / Gargle Glop; And then, and then and then and then and then / Kappa; And Then, When That's Done.....I Change What I Was Yesterday Is Cast Aside, Like An Insect Shedding Its Skin; and And Then x6 Blue, 2006; 2009; and 2013

Four offset lithographs in colors, on smooth wove paper, the full sheets, all signed, numbered 121/300, 121/300, 21/300 and 113/300 respectively in black or silver ink, published by Kaikai Kiki, Ltd., Tokyo, all framed.

all S. 19½ x 19½ in. (49.5 x 49.5 cm)

Estimate $6,000-9,000 •

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266

THIS LOT IS SOLD WITH NO RESERVE

TAKASHI MURAKAMI b. 1962

I Met a Panda Family; DOB & Me: On the Red Mound of the Dead; and Kaikai Kiki & Me: On the Blue Mound of the Dead, 2013

Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 99/300, 42/300 and 44/300 respectively in black or silver ink, published by Kaikai Kiki, Ltd., Tokyo, all framed.

all S. 19½ x 19½ in. (49.5 x 49.5 cm)

Estimate $3,000-5,000 •

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267

THIS LOT IS SOLD WITH NO RESERVE

TAKASHI MURAKAMI b. 1962

Warhol/Silver; I Recall The Time When My Feet Lifted Off The Ground, Ever So Slightly - Korin - Chrysanthemum; Kansei: Like The River's Flow; Kansei: Skulls; Kansei: Abstraction; and Even The Digital Realm Has Flowers To Offer!, 2009; and 2010

Six offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 154/300, 51/300, 51/300, 119/300, 38/300 and 146/300 respectively in silver ink, published by Kaikai Kiki, Ltd., Tokyo, all framed.

all S. diameter 27¾ x 27¾ in. (70.5 x 70.5 cm)

Estimate $6,000-9,000 •

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268

TAKASHI MURAKAMI b. 1962

Reversal D.N.A., 2001

Offset lithograph in colors, on smooth wove paper, the full sheet, signed, dated '01', inscribed in Japanese with artist's doodle and numbered '298' and 105/300 in black ink, published by Kaikai Kiki, Ltd., Tokyo, framed.

S. 19½ x 19½ in. (49.5 x 49.5 cm)

Estimate $1,000-1,500

artwork ©2001 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

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THIS LOT IS SOLD WITH NO RESERVE

TAKASHI MURAKAMI b. 1962

An Homage to Monopink 1960 D; An Homage to Monogold 1960 D; An Homage to IKB 1957 D; and An Homage to Yves Klein, Multicolor D, 2012

Four offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 117/300, 129/300, 154/300 and 132/300 in silver or black ink, published by Kaikai Kiki, Ltd., Tokyo, framed.

all S. 28¾ x 20¾ in. (73 x 52.7 cm)

Estimate $5,000-7,000 •

Artworks ©2012 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

270

THIS LOT IS SOLD WITH NO RESERVE

TAKASHI MURAKAMI b. 1962

Nirvana; Tan Tan Bo; and Reversed Double Helix - black head brown body, 2001; 2003; and 2005

Three offset lithographs in colors, on smooth wove paper, the full sheets, all signed and numbered 244/300, 139/300 and 105/300 in silver or black ink, published by Kaikai Kiki, Ltd., Tokyo, all framed.

nirvana S. 25½ x 51½ in. (64.8 x 130.8 cm)

tan tan bo S. 25½ x 38¾ in. (64.8 x 98.4 cm)

reversed double helix S. 40¼ x 28½ in. (102.2 x 72.4 cm)

Estimate $5,000-7,000 •

Artworks ©2001, 2003 and 2005 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips. Our staff will be happy to assist you.

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips generally acts as agent for the seller.

BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including $100,000, 20% of the portion of the hammer price above $100,000 up to and including $2,000,000 and 12% of the portion of the hammer price above $2,000,000.

1 PRIOR TO AUCTION

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips sale, please contact us at +1 212 940 1240 or +44 20 7318 4010.

Pre-Sale Estimates

Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where "Estimate on Request" appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or any applicable taxes.

Pre-Sale Estimates in Pounds Sterling and Euros

Although the sale is conducted in US dollars, the pre-sale estimates in the auction catalogues may also be printed in pounds sterling and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in pounds sterling or euros as a guide only.

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Phillips may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

The following key explains the symbols you may see inside this catalogue.

O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

Δ Property in Which Phillips Has an Ownership Interest

Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a •, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

Ω Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid. Proof of identity in the form of government issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multi-lingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least $1,000. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and any applicable taxes, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and any applicable taxes. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

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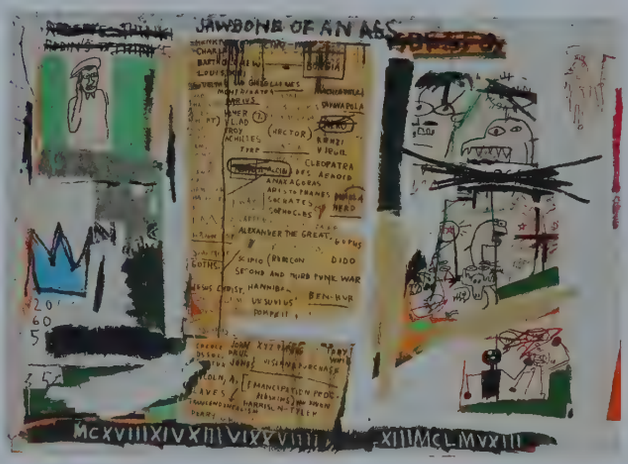

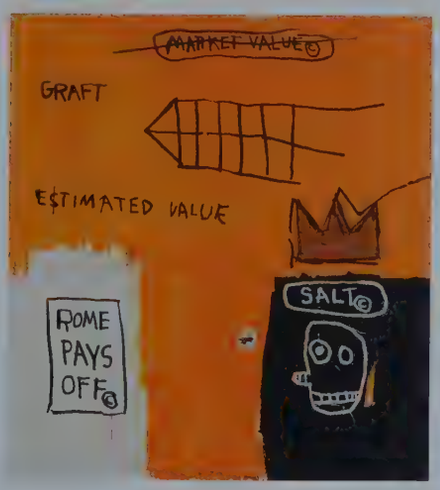

INVITATION TO CONSIGN

EDITIONS

EVENING & DAY SALES

CONSIGNMENT DEADLINE 25 APRIL
AUCTIONS 12 JUNE LONDON

VIEWING 3 - 12 JUNE
ENQUIRIES ROBERT KENNAN rkennan@phillips.com

AFTER JEAN-MICHEL BASQUIAT *Portfolio II*, 1982-84/2005
Estimate £40,000 - 60,000

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Bidding Increments
Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

$50 to $1,000	by $50s
$1,000 to $2,000	by $100s
$2,000 to $3,000	by $200s
$3,000 to $5,000	by $200s, 500, 800 (i.e., $4,200, 4,500, 4,800)
$5,000 to $10,000	by $500s
$10,000 to $20,000	by $1,000s
$20,000 to $30,000	by $2,000s
$30,000 to $50,000	by $2,000s, 5,000, 8,000
$50,000 to $100,000	by $5,000s
$100,000 to $200,000	by $10,000s
above $200,000	auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

3 THE AUCTION

Conditions of Sale
As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement
In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots
The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

4 AFTER THE AUCTION

Payment
Buyers are required to pay for purchases immediately following the auction unless other arrangements are agreed with Phillips in writing in advance of the sale. Payment must be made in US dollars either by cash, check drawn on a US bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of US$10,000.

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It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips has received full and cleared payment and we are not owed any other amount by the buyer. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, we will upon request transfer purchased lots suitable for hand carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage
Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven days following the auction.

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As a free service for buyers, Phillips will wrap purchased lots for hand carry only. We will, at the buyer's expense, either provide packing, handling and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property purchased at Phillips. Please refer to Paragraph 7 of the Conditions of Sale for more information.

Export and Import Licenses
Before bidding for any property, prospective bidders are advised to make independent inquiries as to whether a license is required to export the property from the United States or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licenses or permits. The denial of any required license or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

Endangered Species
Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to any foreign country. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licenses or certificates as well as any other required documentation. The denial of any required license or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

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JEWELS

AUCTION 30 APRIL NEW YORK

VIEWING 12–30 APRIL

ENQUIRIES +1 212 940 1283

njahan@phillips.com

An Emerald, Diamond, and Gold Bracelet MAUBOUSSIN
Estimate $10,000-15,000

An Amethyst and Gold Cuff Bracelet DAVID WEBB
Estimate $10,000-12,000

A Gold and Diamond Bracelet BUCCELLATI
Estimate $40,000-50,000

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CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 PHILLIPS AS AGENT

Phillips acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips may own a lot, in which case we will act as agent for that company, or Phillips or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller, and Phillips is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips is available for inspection by prospective buyers prior to the auction. Phillips accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips in our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

(a) Phillips has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the Absentee Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and any applicable sales or use taxes. The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least $1,000. Phillips reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(e) By participating in the auction, whether in person, by absentee bid or on the telephone, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(f) Arranging absentee and telephone bids is a free service provided by Phillips to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

(g) Employees of Phillips and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol •, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

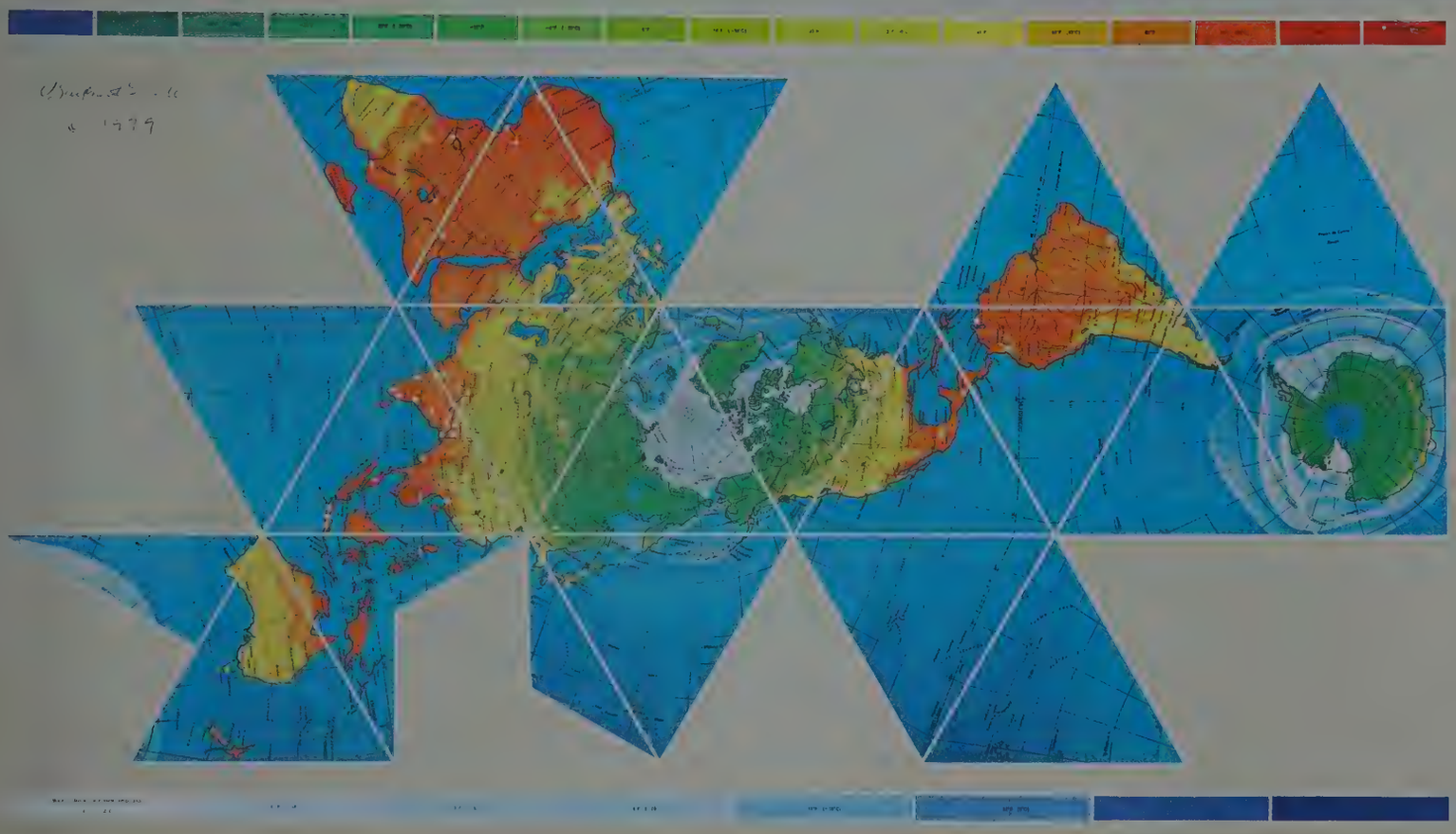
(d) The sale will be conducted in US dollars and payment is due in US dollars. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in pounds sterling and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in pounds sterling or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been "passed," "withdrawn," "returned to owner" or "bought-in."

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

PHILLIPS



SPRING 2014 AUCTIONS

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29 APRIL LONDON
11 JUNE NEW YORK

THE ARCHITECT

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BUCKMINSTER FULLER *Dymaxion Map*, 1979
To be offered 29 April London

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6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium and any applicable sales tax (the "Purchase Price"). The buyer's premium is 25% of the hammer price up to and including $100,000, 20% of the portion of the hammer price above $100,000 up to and including $2,000,000 and 12% of the portion of the hammer price above $2,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

(b) Sales tax, use tax and excise and other taxes are payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of applicable taxes. Phillips will only accept valid resale certificates from US dealers as proof of exemption from sales tax. All foreign buyers should contact the Client Accounting Department about tax matters.

(c) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license or other permit for such lot. Payments must be made by the invoiced party in US dollars either by cash, check drawn on a US bank or wire transfer, as follows:

(i) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed US$10,000. Buyers paying in cash should do so in person at our Client Accounting Desk at 450 Park Avenue during regular weekday business hours.

(ii) Personal checks and banker's drafts are accepted if drawn on a US bank and the buyer provides to us acceptable government issued identification. Checks and banker's drafts should be made payable to "Phillips." If payment is sent by mail, please send the check or banker's draft to the attention of the Client Accounting Department at 450 Park Avenue, New York, NY 10022 and make sure that the sale and lot number is written on the check. Checks or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

Citibank
322 West 23rd Street, New York, NY 10011
SWIFT Code: CITIUS33
ABA Routing: 021 000 089
For the account of Phillips
Account no.: 58347736

Please reference the relevant sale and lot number.

(d) As a courtesy to clients, Phillips will accept American Express, Visa and Mastercard to pay for invoices of $100,000 or less. A processing fee will apply.

(e) Title in a purchased lot will not pass until Phillips has received the Purchase Price for that lot in cleared funds. Phillips is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact our Shipping Department at +1 212 940 1372 or +1 212 940 1373 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. Promptly after the auction, we will transfer all lots to our warehouse located at 29-09 37th Avenue in Long Island City, Queens, New York. All purchased lots should be collected at this location during our regular weekday business hours. As a courtesy to clients, Phillips will upon request transfer on a bi-weekly basis purchased lots suitable for hand-carry back to our premises at 450 Park Avenue, New York, New York for collection within 30 days following the date of the auction. Purchased lots are at the buyer's risk, including the responsibility for insurance, from the earlier to occur of (i) the date of collection or (ii) seven days after the auction. Until risk passes, Phillips will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand-carry only. We will, at the buyer's expense, either provide packing, handling, insurance and shipping services or coordinate with shipping agents instructed by the buyer in order to facilitate such services for property bought at Phillips. Any such instruction, whether or not made at our recommendation, is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Third party shippers should contact us by telephone at +1 212 940 1376 or by fax at +1 212 924 6477 at least 24 hours in advance of collection in order to schedule pickup.

(d) Phillips will require presentation of government issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of $10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips's premises or elsewhere at the buyer's sole risk and expense at the same rates as set forth in Paragraph 8 (a) above; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice, arrange the sale of such property and apply the proceeds to the amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission and all sale-related expenses; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs or (x) take such other action as we deem necessary or appropriate.

(b) As security to us for full payment by the buyer of all outstanding amounts due to Phillips and our affiliated companies, Phillips retains, and the buyer grants to us, a security interest in each lot purchased at auction by the buyer and in any other property or money of the buyer in, or coming into, our possession or the possession of one of our affiliated companies. We may apply such money or deal with such property as the Uniform Commercial Code or other applicable law permits a secured creditor to do. In the event that we exercise a lien over property in our possession because the buyer is in default to one of our affiliated companies, we will so notify the buyer. Our security interest in any individual lot will terminate upon actual delivery of the lot to the buyer or the buyer's agent.

(c) In the event the buyer is in default of payment to any of our affiliated companies, the buyer also irrevocably authorizes Phillips to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

10 RESCISSION BY PHILLIPS

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips's election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENSES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own inquiries as to whether a license is required to export a lot from the United States or to import it into another country. Prospective buyers are advised that some countries

PHILLIPS

CONTEMPORARY ART
DAY SALE

AUCTION 13 MAY NEW YORK

ENQUIRIES Amanda Stoffel +1 212 940 1261 astoffel@phillips.com

JOHN BALDESSARI *Untitled (Sin)*, 1964 (detail)
Estimate $200,000- 300,000

PHILLIPS.COM

prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licenses or permits. Failure to obtain a license or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 CLIENT INFORMATION

In connection with the supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain cases (such as to conduct credit checks, verify identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +1 212 940 1228.

13 LIMITATION OF LIABILITY

(a) Subject to subparagraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to subparagraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in subparagraph (a) above, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with laws of the State of New York, excluding its conflicts of law rules.

(b) Phillips, all bidders and all sellers agree to the exclusive jurisdiction of the (i) state courts of the State of New York located in New York City and (ii) the federal courts for the Southern and Eastern Districts of New York to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by New York law or the law of the place of service, at the last address of the bidder or seller known to Phillips.

AUTHORSHIP WARRANTY

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

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SALE INFORMATION

MODERN & CONTEMPORARY EDITIONS

AUCTION & VIEWING LOCATION
450 Park Avenue New York 10022

AUCTIONS
28 April 2014 at 11am & 6pm
Evening Session 28 April 2014 at 6pm Lots 1-89
Day Session 28 April 2014 at 11am Lots 90-270

VIEWING
19-28 April
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

SALE DESIGNATION
In sending in written bids or making enquiries please refer to this sale as NY030114 or Editions.

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Front and back cover Andy Warhol, *Camouflage* (details, two plates), 1987, lot 61
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Inside front cover Sigmar Polke, Freundinnen I / Girlfriends I (detail), 1967, lot 56
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Pablo Picasso, Françoise, 1946, lot 14
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Pablo Picasso, Jacqueline de profil à droite (Portrait of Jacqueline, Right Profile) (detail), 1958, lot 15
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Opposite Evening Andy Warhol, *Superman, from Myths* (detail), 1981, lot 59
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Opposite Day Sarah Charlesworth, *Tartan* (detail, one plate), 1986, lot 236
Opposite index Wayne Thiebaud, *Candy Apples* (detail), 1987, lot 22
Inside back cover Jasper Johns, *Numbers* (detail), 1967, lot 19

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City State/Country

Zip Code

Phone Mobile

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Lot Number In Consecutive Order	Brief Description	US $ Limit* Absentee Bids Only

* Excluding Buyer's Premium and sales or use taxes

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- Absent prior payment arrangements, please provide a bank reference. Payment can be made by cash (up to $10,000), credit card (up to $100,000), money order, wire transfer, bank check or personal check with identification. Please note that credit cards are subject to a surcharge.
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